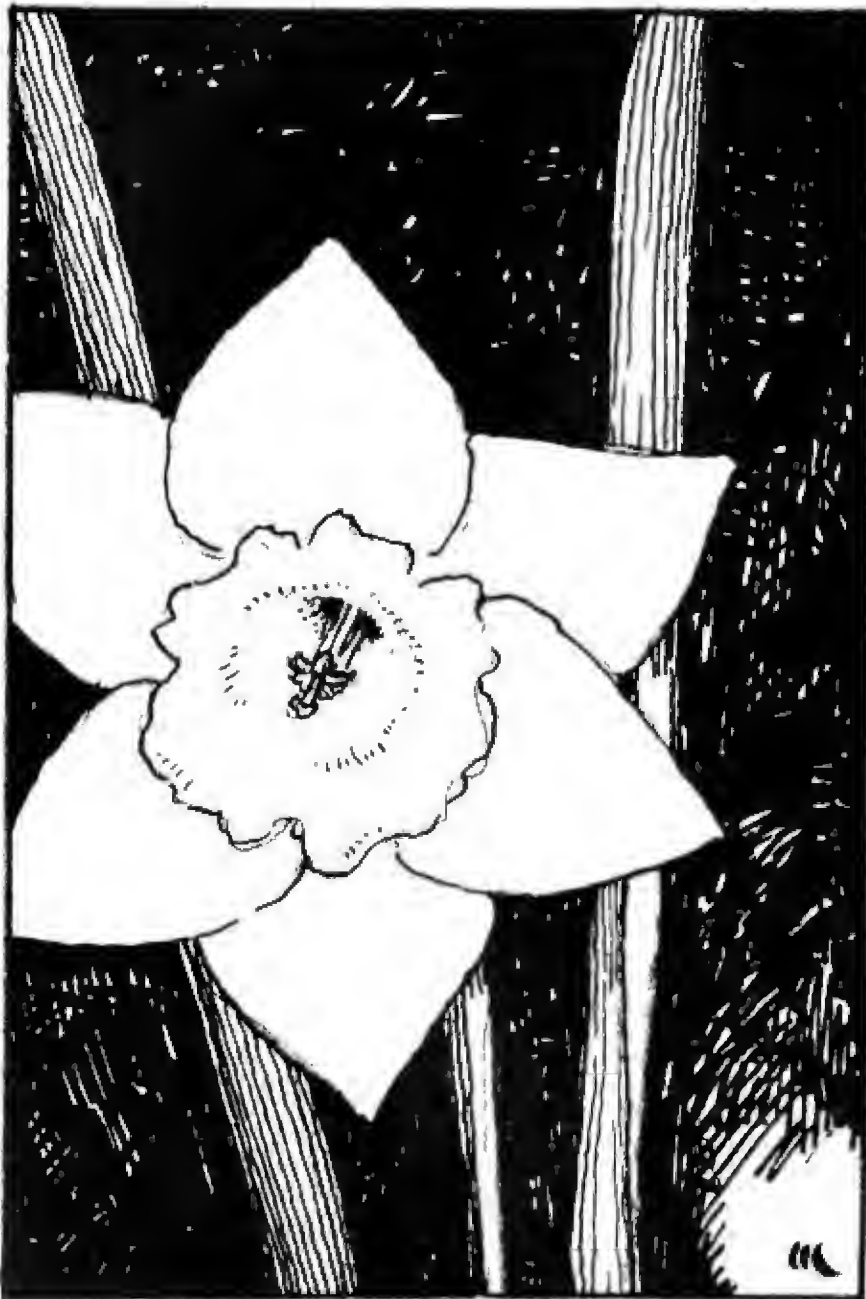


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The

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AMERICAN DAFFODIL SOCIETY, INC.

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## THE COVER DRAWING

is one of several made by B. Y. Morrison in 1950 so that a selection might be made for use on the schedule of the first National Capital Narcissus Show that year. Two of the other drawings have been used frequently; this one has not heretofore been reproduced.

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## VIRUS DISEASES IN NARCISSUS IN THE NETHERLANDS

By C. J. Asjes, *Laboratorium voor Bloembollenonderzoek*  
(*Bulb Research Centre*), Lisse, The Netherlands

### INTRODUCTION

Research during recent years on virus diseases in narcissus in Great Britain as well as in the Netherlands has given results that force a reorientation of the knowledge of virus symptoms and the causal viruses.

According to data from Great Britain it has been possible to isolate from narcissus of different origins more than 12 viruses which may damage a crop to some extent or not at all. It appears that a harmful effect of one virus is different from that caused by another. Moreover, the sensitivity of a cultivar plays an important role in the nature of harmful symptoms, which may be caused by one virus as well as by a mixture of different viruses. Usually more than one virus is present. Certain mixtures of different viruses sometimes do not cause conspicuous symptoms; others can be very detrimental to a sensitive cultivar. It mostly depends on certain viruses present in

a mixture, and the sensitivity of a cultivar whether or not severe symptoms develop. The quantity of virus in a single infection or in a mixture of different viruses also determines the severity of harmful symptoms.

It would be an ideal situation if symptoms caused by different viruses singly or in a mixture were known for all cultivars grown. The extension of our knowledge of virus diseases in narcissus enables us to know virus symptoms that will appear in quite a lot of cultivars; it also makes us less surprised if symptoms happen to differ from those we expected. We hope that eventually our knowledge will extend so far that a surprise will be an exception, but an enormous amount of research has yet to be done. We only have to mention that the causes of "chocolate spotting" and "silver streak" are not yet known, just to imagine how far we are from an ideal situation.

#### VIRUSES IDENTIFIED IN NARCISSUS OF DUTCH ORIGIN

In research on virus diseases in narcissus in the Netherlands, seven viruses have been isolated to date: narcissus mosaic virus, narcissus latent virus (its identity only recently has been detected in narcissus of Dutch origin), narcissus yellow stripe virus, tobacco rattle virus, tobacco ringspot virus, jonquillus mosaic virus, and Arabis mosaic virus. The virus diseases of so-called "chocolate spotting" and "silver streak" can be added to this series, but the nature and identity of the causing viruses are not known yet. The extent to which the viruses mentioned occur in narcissus grown in the Netherlands can differ very much from one place to another.

A remarkable fact is that the estimation of the presence of narcissus mosaic virus is changing. Formerly it was supposed that the presence of the narcissus mosaic virus is very prevalent, especially in trumpet narcissus. However, this has been shown not to be true. In Rembrandt and King Alfred, two cultivars of this group, the narcissus mosaic virus is present on a limited scale. The spread is less than had been supposed, if one only considers the number of years that these cultivars have been grown: Rembrandt since 1930 and King Alfred since 1899. Symptoms of "convincing mosaics" in plants of cultivars of trumpet daffodils in the latter part of the growth season, therefore, are not necessarily caused by the presence of narcissus mosaic virus.

The idea that this virus is very common in all trumpet daffodils has probably arisen because of confusion about the identity of filamentous particles in electronmicroscopic preparations. It proved to be true that narcissus latent virus was predominantly present, if one only thought of the identity of narcissus mosaic virus. The serological identity of these two different viruses could not be detected because the antisera used contained antibodies against both viruses. Use of test plants, like *Gomphrena globosa* L., which reacts to narcissus mosaic and not to narcissus latent virus, has made it possible to separate the two viruses. Usually narcissus latent virus is present in plants of trumpet narcissus, mostly in limited quantities, at least in our experiments.

From the foregoing it might be concluded that symptoms of narcissus latent virus, will be "convincing mosaics." Actually we do not know, because other viruses can also be present. One of those is tobacco ringspot virus. With more advanced methods for isolation of viruses more agents can be detected than had been supposed in older times. The effects of narcissus latent virus, tobacco ringspot virus, and others like tobacco rattle virus,



narcissus mosaic virus, as well as narcissus yellow stripe virus, have to be investigated more thoroughly. Damaging effects of narcissus yellow stripe virus may have been overemphasized in the past, in comparison with the effects of other viruses infecting narcissus which have become known in more recent research. According to publications on narcissus virus research from the 1930's and 1940's, it was clear that narcissus yellow stripe virus had the most harmful effects on growths of plants of certain cultivars. Recent research indicates that this virus can be masked under certain conditions; that is, no visible symptoms can be recognized. Moreover, symptoms originally thought to be caused by narcissus yellow stripe virus, can also be caused by one or more other viruses. This has led to the idea that other viruses can also cause remarkable damage in certain cultivars of narcissus. Research on this matter is continuing.

## SYMPTOMS

It has been evident in judging symptoms that the influence of certain viruses, like narcissus yellow stripe and tobacco rattle virus, even in mixtures with other viruses, can still be recognized. Symptom expression is dependent on the sensitivity of a cultivar and on growth conditions in a general sense. Masking of recognizable symptoms has been shown to be possible. Research done in the 1930's and 1940's was mainly concerned with narcissus mosaic and narcissus yellow stripe. It is only from research done during the last 10 to 20 years at Lisse, that the different identity of both viruses has become known. The symptoms of these virus diseases are known by several names: gray-disease, 't grijs, yellow stripe mosaic, etc. On the basis of present knowledge these two viruses might not be the only ones causing these symptoms, because tobacco rattle virus, or large quantities of narcissus latent virus might also be involved. Thirty or forty years ago workers had to do much more judging visually than at present when there is a more rapid confirmation of an investigator's observations because of more advanced methods of isolation and identification.

Research in recent years has shown that symptoms of narcissus mosaic virus are mainly masked, or only appear during the latter part of the growth season. The possibility of recognition of this virus with the help of characteristic symptoms need not be the same each year. Depending on growth and climatic conditions, it is possible to see fairly recognizable symptoms one year and not another year in the progeny of a known plant; the third year, characteristic symptoms seen the first year may reappear. One should not be surprised by a total masking of symptoms due to narcissus mosaic virus under certain conditions in the field.

The recognizable symptoms of this virus in certain cultivars and conditions are a "mosaic-pattern," which begins to appear in the upper parts of the leaves in the latter part of the growth season, quite a long time after flowering. This mosaic-pattern gradually changes in part to a pattern not only having lighter green-yellow discolorations but also a deep-brown color in the upper parts of the leaves. This type of symptom expression can be recognized in the cultivar Mount Hood. It is doubtful if symptoms which tentatively are called "mosaics" and appear before flowering time, can be caused by the virus mentioned. Mosaics appearing later in the growth season in the cultivar Golden Harvest need not necessarily be caused by narcissus



Symptoms of narcissus yellow stripe virus in a most characteristic expression. Left: healthy.

mosaic virus. So it is evident that other viruses in narcissus will cause mosaics as well.

The identity of narcissus latent virus has only become known during recent years, so it is hardly possible to know changes in symptom expressions in plants of several cultivars during a growth season, if there are any at all. The name of the virus suggests that no symptoms can be detected, but there might be a different view when more cultivars are investigated than the one in which this virus originally was found. More research has to give a more definite answer.

Narcissus yellow stripe virus can be recognized in sensitive cultivars in an early stage of growth before flowering time. In certain cultivars there are most characteristic symptoms present. Clear yellow-green streaks run parallel to the longitudinal direction of the leaves, sometimes interrupted, and the leaf surface in the upper parts of the leaves is roughened. In cases of severe

infections, leaves are shorter. Both sides of one leaf can show different symptoms. Flower stems of many cultivars also show the symptoms mentioned. In certain cultivars another characteristic recognizable symptom caused by narcissus yellow stripe is color breaking in the flower which is present much more in the perianth than in the trumpet.

In the latter part of the growth season, masking of the symptoms mentioned probably does not occur, although a milder appearance under drier field conditions has been evident. In cultivars more tolerant to narcissus yellow stripe virus, masking of symptoms occurs more regularly. The fact of the occurrence of masked symptoms of this virus has only become known in recent years, so it is hardly possible to mention cultivars in which this phenomenon occurs. Magnificence is one, and King Alfred is also tolerant to narcissus yellow stripe. This tolerance makes it difficult to select disease-free plants. More research about symptoms of this virus in tolerant cultivars has yet to be carried out.

In recent research we have paid more attention to symptom expression of tobacco rattle virus in narcissus. In milder infections, symptoms can only be recognized in the lower parts of the leaves just above soil level. Symptoms can be seen most clearly before flowering time. After that, growth causes a gradual disappearance of characteristic symptoms. Milder symptoms consist of a mosaiclike variable lighter green discoloration of leaves and flower stems, in which presence of lozenge-shaped figures is most characteristic. Only a few such clear recognizable shapes may be present. The symptoms are clearer near to soil level of the plants.



Symptoms of a mild infection of tobacco rattle virus: mosaiclike patterns and lozenge shapes in the lower parts of the leaves.

A more severe infection also gives symptoms in the upper parts of the leaves. The lower parts not only show mosaiclike discolorations and lozenge-shaped figures, but also long, quite wide pale-green to white streaks. The streaks can be present from below soil level up to the tops of the leaves. The streaks sometimes are slightly sunken.

Sometimes more evident symptoms are present on flower stems. This is true both for milder and more severe infections. Cultivars which are quite or very sensitive to tobacco rattle virus often show severe symptoms, whereas in more tolerant cultivars, the mild symptoms predominate. Severe symptoms often resemble those caused by narcissus yellow stripe virus. However, many times only tobacco rattle virus could be isolated. The situation is more complex if both tobacco rattle virus and narcissus yellow stripe virus are present. In cultivars sensitive to both viruses the most severe infections are imaginable.



Symptoms of a virus disease mainly caused by tobacco rattle virus (a severe infection).



Symptoms of "silver streak" in narcissus.

There is no definite knowledge yet about symptoms caused by tobacco ringspot virus and Arabis mosaic virus.

Symptoms of "chocolate spotting," for which the real cause is not yet known, appear late in the season and are more severe after short periods of much sunshine and high temperatures. The spots on the leaves are chocolate brown. The tint, form, and size may differ for some cultivars. Initially, confusion is possible with the fungus *Stagonospora curtisii* (Berk.) Sacc. However, the tint of the spots caused by *S. curtisii* is more reddish brown, and later in the season these symptoms will be very characteristic (Eyefleck disease). The cause of the symptoms of "chocolate spotting," e.g. in Rembrandt, is viruslike, and may be due to the presence of more than one virus.

"Silver streak" is also most apparent late in the growth season and under about the same conditions as "chocolate spotting," namely after quite short periods of much sunshine and high temperatures. The "silver streaks" are



an end expression of quite obscure streaks. They begin to appear at the top of the leaves, and may affect the whole surface of all leaves in severe infections. There are sensitive cultivars, like Golden Harvest, as well as very tolerant ones in which "silver streak" is seldom found, e.g. Rembrandt. This variability of sensitivity to "silver streak" among different cultivars is true also for "chocolate spotting." The situation differs for each cultivar.

Finally, a few remarks about symptoms in narcissus that are not caused by viruses, but that sometimes seem to be viruslike. We of course know there is at times a little damage from the hot-water treatment. Such an injury causes light-green irregular rounded spots on the tops of the leaves. This variegation and roughening is restricted to the upper parts of the leaves and does not reappear the following season, if the crop is not hot-water-treated again. The ridges sometimes present are lighter green, but not discolored.

Symptoms caused by a species of mites, *Steneotarsonemus laticeps* Halb., may also have a viruslike appearance. The feeding marks of the mites are visible on the leaves as yellow streaks and blotches often minutely speckled brown. The symptoms can cover the whole length of the leaves.

#### TRANSMISSION OF VIRUSES IN NARCISSUS

Very important for the dispersal of virus diseases in the field is the mode of spread by a species of animal or fungus (i.e. vectors) by which the different viruses are transmitted from one plant to the other.

In research from the 1930's and 1940's it had been stated that "mosaic" could be transmitted by aphids. Probably this type of "mosaic," however, was not caused by narcissus mosaic virus. In experiments of recent years in Great Britain as well as at Lisse investigators found that this virus could not be transmitted by aphids. The group of viruses to which it belongs according to the length of its particles, suggests that the narcissus mosaic virus can be transmitted by the contact of plants. However, in experiments at Lisse, in which plants with this virus were planted between healthy narcissus for several years, the mode of spread by contact between plants could not be confirmed.

We think it doubtful to assume that experience with test plants is an ultimate proof for transmission by contact. We could not confirm that the virus can be easily spread by cutting and still less likely by pulling flowers. It would not be surprising if a species of animal or fungus will be shown to be responsible for transmission of narcissus mosaic virus.

Narcissus latent virus is supposed to be transmitted by aphids. In experiments at Lisse it proved to be true that narcissus yellow stripe virus is transmitted by aphids. Tobacco rattle virus, as well as tobacco ringspot virus and Arabis mosaic virus are transmitted by different species of nematodes which live in soil. Several Dutch growers have successfully injected soils with Shell DD as a control measure against transmission by free-living nematodes.

#### INSPECTION OF STATE OF HEALTH OF NARCISSUS

As the knowledge of viruses and virus symptoms advances, it will be possible to take better and more adequate measures for the control of some types of virus diseases. In the Netherlands the system applied by the Bulbs Inspection Service (BIS) makes it possible for knowledge from recent scientific research to pass quickly to the growers with the help of inspectors.

The experience of the inspectors is integrated in their daily work and is a rich source of inspiration for research. In this way the state of health of Dutch narcissus has been considerably improved.

The work of the BIS has been carried on for decades. It is a remarkable fact that financial funds for this work are supplied by the growers themselves. At present inspection of bulb crops is compulsory. Withdrawal from inspection is legally not possible. Inspection by the BIS is being done by a great number of practical experts. These people repeatedly visit the growers during the growth season as well as during storage periods. They give advice and may urge the growers to eliminate diseased plants or bulbs from the crops. It might be supposed that during inspection a situation of uneasiness is provoked, but this seldom occurs. The growers know that a considerable improvement of the state of health of Dutch narcissus has been achieved by the activities of the inspectors of the Bulbs Inspection Service.

One aspect of the activity of an inspector has to be given more attention, namely, the impossibility of his acting with ultimate knowledge of the symptoms of all diseases, not only of virus diseases, but also of those caused by fungi, bacteria, nematodes, etc. As far as virus diseases are concerned the work of the inspectors has been made more difficult by certain facts. Quite recently the presence of certain viruses in narcissus has been given attention, viruses which we did not know of about 10 years ago. The variability of symptoms caused by different viruses and virus mixtures in the great number of cultivars required by the trade, and the influence of different growth conditions on the symptoms of virus diseases in narcissus is evident. It requires a long time for inspectors to become familiar with those variable symptoms. An inspector of course can take no action until he has seen disease symptoms in a crop. With advancement of knowledge the inspectors will be more able to explain measures to be taken because of hidden deficiencies as well. In doubtful cases the inspectors can ask for advice at the Bulb Research Centre at Lisse. The people at the Centre are able to give more information about a cause of a disease with the help of methods of serology, electron microscopy, and use of test plants. Then the most adequate measures available can be determined.

Independently, narcissus growers can ask for advice at the Bulb Research Centre. It is good to note that people use this possibility more and more!

We hope that it has become sufficiently clear that many problems still remain, notwithstanding all efforts done in scientific research and inspection services. Therefore it is difficult at this stage to apply regulations, such as: a) selection of virus-free plants and maintenance of pathogen-free planting-stock in an ultimate sense; b) application of special propagation methods to free the plants of virus; and c) prevention of spread. With negative selection much has been achieved in building up stocks of the few virus-free plants of certain daffodil cultivars in the narcissus crop in the Netherlands and more can be done with the help of advanced knowledge of virus diseases by the growers, the inspectors, and the scientific investigators. It is a task of the investigators to make other people aware that there are still more things in virology than are known in a virologist's philosophy. At least they have to try to do so. The foregoing about virus diseases of narcissus in the Netherlands has been an attempt to make this clear to myself, and it is my sincere wish that it will be clear to other people as well.

# HIGHLIGHTS OF THE SEASON, 1971

## THE LATE OREGON SEASON

By GEORGE E. MORRILL, *Oregon City, Oregon*

Twenty airline miles to the northeast of Oregon City, but 32 miles by city street and county road and 1500 feet higher in elevation, is the "daffodil hilltop" of Murray and Stella Evans. Those of you who have visited them know that they live on top of the world with a beautiful view of hills and valleys with Mt. Hood in the distance.

I wanted to see the Matador seedlings of Harry Tuggle but I quickly found that I lack the descriptive powers and command of words that Harry had. Many of the seedlings were in bloom on my first visit and others were blooming four weeks later. Some had several florets per stem. Perhaps as bulb size increases, more will come with multiple florets. To me, none were outstanding. Murray says he lacks the knowledge to evaluate them properly so plans to send the blooming size bulbs to the Rosewarne Experimental Station in England for further tests.

Murray is doing quite a bit of work with doubles and many buds were large and fat when first seen. Later these bloomed into very full doubles, some with pink shades of coloring. It was a pleasure to walk in the well-kept fields and enjoy looking at the seedlings from other lines of breeding as well as the many cultivars which he grows.

Mrs. Kirby's rock garden was visited again in late April. Buds seen earlier had developed into nice flowers with Bebop, Pixie, Pixie's Sister, April Tears, and Lintie making fine displays. It was in Mrs. Kirby's garden that I first saw that fine white trumpet, Panache. She does considerable hybridizing so had many seedlings blooming. Some of the nicer first-year blooms were pinks with Rose of Tralee, Mabel Taylor, and Accent used as pollen parents.

Two other ADS members in this vicinity are the daughters of Grant and Amy Mitsch. Both are interested in hybridizing and Grant says Eileen has some fine things coming along. Elise (Mrs. Richard Havens) is interested in the smaller kinds as well as the larger ones. Judging from the crop of seed that was harvested from her efforts this year, she will soon be busy selecting the good ones. She and her husband have purchased a farm a few miles from Canby and are planning on growing some of the Daffodil Haven stocks.

What more can be said of Grant Mitsch? We all admire him for his ability to remember so much detail about his many clones. I have never seen him make notes regarding any of them; he just stores the information in his head for future use. One is lost with admiration when looking at the many good flowers he has selected for growing on for future evaluation. Many, of course, will go back into the seedling mixtures, but the better ones will be registered and introduced.

I had supposed the cool, wet spring would result in ideal pink color but Grant said it was not quite warm enough for the best color to develop. Many fine pinks with wide, flaring cups bloomed for the first time this year. These are flowers that make a good showing in the garden and are liked by many for that reason. The weather was such that the red-cups did color

well this year. Grant mentioned that, for the first time, he seemed to be blooming some doubles of fine quality.

I grow some 180 cultivars but most of these I have had for many years. Many of the older ones are in a bed that, for one reason or another, has not been lifted for six years. During this period some have succumbed to stripe, others have multiplied only a little, still others have become so crowded that they no longer bloom. But there were three that were outstanding for the way the bulbs had increased and yet they were still blooming. These three were Carlton, Gold Crown, and a rather small Mitsch seedling which we call "Jewel."

I have been having trouble getting my little seedling bulbs to grow to blooming size so very few bloomed this year. There was nothing outstanding among those that did bloom. My older jonquil hybrids were again enjoyed as they bloomed in late midseason. One or two will probably be registered when stocks have increased sufficiently.

New cultivars included a group from Bill Ticknor of which I liked Foxhunter and Homefires especially. Mitsch's Piculet and Chat were different and delightful. White Pigeon lived up to its reputation. The highlight of the season for me was the blooming of the Gerritsen split-coronas. Others of you may have obtained this dozen which he offered to American buyers. In their first year of bloom here they tended to have shorter stems than we usually expect and to be somewhat alike. Yet each one had its own individual characteristics and shade of color. I especially liked Cassata, Colorange, and Ice Crystal. Since Mr. Gerritsen said he had never used any American cultivars in his breeding work, I pollinated all the flowers with Accent and got seed from some.

The daffodil season closed for me early in May with the blooming of a very late strain of *N. jonquilla* and a few *Albus plenus odoratus*. Now the seed crop has been harvested and the bulbs will soon be mature enough for lifting. Another year has passed with a few disappointments and many delights. I will be looking forward to meeting many of you in Portland next April.

## WEATHER AND DAFFODILS IN THE CENTRAL REGION

By KAY H. BEACH, *Edwardsville, Kansas*

The Central Region has an east-west extent of about 900 miles and north-south is about the same. It has a continental climate untempered by a nearby ocean, and often it seems to have just weather — not climate — because extremes of heat and cold, wetness and dryness, calm or high winds can shift with such rapidity. Kansas is one of the places where it is said: "You don't like the weather? Just wait a minute." Our prevailing winds are from the southwest, and at least one bad hot wind is to be expected during the daffodil blooming season. This or a bad hailstorm may cause cancellation of a show or garden tour.

It seems Wichita and Des Moines were blessed with particularly favorable weather in 1971; higher moisture and cooler temperatures combined to let the blooms develop more slowly, hold up longer, and develop better pink and red color.



Robert S. Campbell, an attorney in Wichita, has 1½ acres, part of which is an east slope that flattens out into a little valley. His favorites are the poets, but the list of available varieties is short. Actaea always does well, and Red Rim was very good this year. He has a 500-foot circular entrance drive along which many daffodils are planted. He had the idea of planting peonies and daffodils alternately to extend the period of bloom in one area. The peonies have flourished but they compete so strongly for nutrients, and shade the daffodils so much, that the latter will have to be moved if flowers are to be expected. (I had the same idea a decade ago, with similar disappointing results.) Mr. Campbell also belongs to the North American Lily Society, and lives across the road from one of the finest iris gardens in Kansas, that of Dr. Hugo Wall, who has just retired from the University of Wichita faculty. The report is that lilies and perhaps daffodils are going to occupy more of his time in the future. We would certainly welcome him to daffodils.

Our Regional Vice President, Mrs. William L. Brown, reports a fine, long, cool, moist season in the Des Moines area. Her newer varieties are in beds, but most of the older ones have been naturalized. We all know that a variety producing a few excellent blooms for the show table when carefully grown in beds may make no show at all when naturalized or may just disappear. Some "good doers" over the years are: Sweetness, Geranium, Thalia, Dunkel, Binkie; these of Mitsch's: Willamette, Sacajawea, Sunlit Hours, Flying Saucer (wilts in the wind); Lobuloris and Minimus did well, but Tenby quickly petered out when naturalized.

Mrs. Brown has observed that where daffodils are near hickory trees, even when not seriously shaded, they do not thrive. I have heard the same thing about walnuts (which are in the same family). Is there real evidence against walnut or hickory?

Mother and I drove to Hartford for the convention, and by the time we returned home we had seen daffodils in 20 states and the District of Columbia. St. Louis and southern Illinois mid-season blooms were hit by an 8-inch snow and freeze. It was pleasant to visit with Venice Brink in Nashville, Ill., and to see the cut specimens he had in the house. You may remember he specializes in Poetaz. It was past peak bloom and what was left gave testimony to the storm.

The L. F. Murphys in Mt. Vernon bewailed the destruction of the snow too, but a surprising number of varieties had a flower or two still in near-show condition. Newer bulbs are planted in beds with pine needle mulch; others are cultivated in rows or naturalized, making delightful effects with other spring flowers and blooming shrubs. The Murphys are like other hybridizers who can hardly wait to see their new seedlings bloom.

About 50 miles south at Eldorado we visited the garden of Mrs. Clyde Cox. The storm hit there too, but not before she had cut a lot of blooms so she could exhibit in the Kentucky State Show. Daffodil buffs seem to be interested in at least one other kind of flower, too. Mrs. Cox has a big collection of hemerocallis and belongs to the American Hosta Society (which I hadn't even heard of).

The Greater Kansas City Daffodil Society of about 20 members plans to alternate a show with a garden visitation. This year we visited on a rainy Sunday afternoon, the rain coming at every garden, but letting up while we were in cars going to the next place! The Sam Streets were originally from



"across the pond." Some years ago they visited England and Ireland, saw the famous breeders and their plantings, and brought back a lot of new bulbs. Sam has been active in our group, ordering from Wilson, Dunlap, Jefferson-Brown, and most recently from Mrs. Richardson. Her attendance at Hartford, and her wonderful collection of new or even un-named specimens added greatly to the convention. In Kansas City gardens her mixed seedlings for naturalizing included some very nice doubles and red and white 2b's.

Elnora Short and her mother were charter members of our group and have a collection of no telling how many varieties accumulated over the decades, but some new bulbs are added each year from Oregon, Holland, or Ireland. Older ones that thrive so well they still win ribbons are Jules Verne, Red Goblet, Daviot, Oklahoma.

Ruth Strickler said her garden was substandard in 1971, perhaps due to the early drought. Festivity, Paricutin, and Moonrise were exceptionally good. A clump of Moonrise which had no flowers in 1970 had 14 fine blooms this year. Reverse bicolors put on a very good display.

Mary Becker, former Regional Vice President, has a beautiful yard developed as a unit with her brother's next door. Iris, hybrid peonies, and many other perennials are combined with daffodils of all the classes. Some newer pinks were particularly good this year.

Ruth Johnson, ADS Secretary, reported that in 1971 the old tried and true varieties seemed to outdo the newer sorts. Miniatures were somewhat below par, but most of them cease to bloom or disappear in four years or less. They do not self-seed here. Some apparently "bury" themselves too deep, with disastrous results. Local variations in blooming dates are particularly evident when comparing Ruth's garden with those in the Independence area. Ruth is on the southwest edge of metropolitan Kansas City, where the untempered winds blow off the prairie, but the mass of heated buildings (not to mention pollution) make Independence 10 days earlier.

We aim at mid-April for a show date so the Johnson garden will furnish trumpets and cyclamineus while across the city small-cups and poets will be available.

My own garden is flat with rich black Kaw River bottom soil. Each year there is this demonstration of the effect of micro-climate: Charity May in a sheltered sunny spot against the east foundation of the house regularly blooms about 10 days earlier than a clump planted the same year in the open less than 40 feet away. A price that we paid for the trip to Hartford was that the fall 1970 bulbs hadn't bloomed before we left, and were finished on our return. I did see some fine color in Mitsch's pink and red-cup seedlings. Oh well, there is next year — unless they blossom while we are in Portland at the 1972 convention. I hope to see you there.

Agnes Zerr contributes: "Even before the chill and cold of winter have left us, the brave little daffodils venture out and usher in the spring above the cold brown earth. Their bright yellow cups and trumpets are like rays of sunlight on a dark dreary day.

"While I love all daffodils regardless of when they make their appearance, the early-flowering ones give me the greatest joy.

"Sometimes as early as late February I have found *N. juncifolius*, *Minimus*, and *Lobularis* in bloom. *N. rupicola*, another miniature, is a doll a little later. Next comes *N. cyclamineus* and its derivatives. Peeping Tom doesn't

just peep, he looks right at you. Baby Doll, Little Witch, and February Gold arrive in March. Foresight, Armada, and precious little Moongate follow after, and then such a burst of blooms who can keep up with the flood of opening flowers? You will reap a rich reward if you plant some of these on a southern exposure."

## POT LUCK ON DELMARVA

By MEG YERGER, *Princess Anne, Maryland*

The highlights of our daffodil season begin with the selection and planting of the bulbs the year before. We always promise ourselves the whole daffodil budget will be spent on only one bulb, that of a new introduction we are curious to learn about. This way there is only one hole to dig and prepare, so more time for picnics and parties! Needless to say the catalogues have the same effect on us that a cafeteria has and we become greedy, but we do concentrate on whites, miniatures, and reverse bicolours. The planting holes are prepared in May or June, complete with labels, and then covered with an upside-down clay pot to mark the place. Then, when the bulbs arrive in the fall, they can be planted at once, even if a crowd is arriving for a party.

At planting time in 1970, we had our first experience with a bulb that "wasn't right." Its neck was soft when squeezed, but it was a 1968 introduction and expensive, so, contrary to the advice of experts, we decided to try to save it in spite of suspected nematodes. What we did might be interesting in view of the fact that it gave two supremely beautiful blooms and fine upstanding long-lasting foliage in our 1971 garden. The larger nose of the double-nosed bulb had to be cut all the way back to the shoulder of the bulb and even then the "potato eyer" from the kitchen was used to take out the last bit of discoloration, the smaller nose had no sign of trouble. The idea of cooking daffodils in the kitchen had no appeal to me, so we decided against the hot-water treatment. We dipped the cut surfaces of the cleaned bulb in alcohol before dusting with sulphur. As nematodes are said to move horizontally through the soil, the bulb was surrounded with a 7-inch clay pot from which the entire bottom was knocked out. As usual, a 12-inch-deep planting hole was prepared with 0-25-25 fertilizer in the bottom and filled with a soil, peat moss, and granulated charcoal mixture to within 7 inches of the surface. The bottomless pot was set in place with a trowelful of soil mixture at the bottom. Next went a handful of sand and a good sprinkling of 6% chlordane dust. Then the bulb was firmly set in place and chlordane sprinkled again. The friable soil mixture went in then to within a couple of inches of the top of the pot where a ring of granulated sugar was poured in because someone once said "Nemos don't like sugar." As a precaution against ants that might be attracted by the sugar, another dose of chlordane was added, then the final covering of prepared planting soil and a mulch of aged hardwood sawdust.

At our daffodil show the bloom was beaten by the older less expensive *Passionale* which scored 95 and won a Garden Club Federation Award of Merit as well as the ADS Gold Ribbon, but to me the highlight of the 1971 season was seeing this bulb respond to treatment.

Until last year, the bulbs we moved from Pennsylvania 10 years ago had been left undisturbed while we concentrated on new introductions, but we were jolted into feeling guilty about all of them when *Tresamble* won the

Olive W. Lee silver bowl with bloom from one massive clump of 40 bulbs. Having won such recent honor, it deserved roomier quarters and a big meal, and so as not to show partiality, every variety acquired prior to 1962 was moved. They were dug and divided and planted with a serving of 0-25-25 for each and a topping of mulch. What a highlight for our 1971 season they became after that good meal!

It was intriguing to see how well these older varieties performed in spite of the vicissitudes of the 1971 season, which put daffodils on their mettle to prove their value in the garden. Beginning with Jessamy, which bloomed on January 3, the season was about 3 weeks early right along, which threw some daffodils into the uncomfortable situation of being in bloom in a snowstorm after the middle of March. In the middle of April, violent winds for 3 days battered and tore blooms and blew a terrace table into the most choice bed of reverse bicolors.

In spite of it all the garden was breathtaking in between times. The "oldies" that had been moved performed for all they were worth. Some that had been eased out of the limelight by newer introductions stood up tall and spoke for themselves again. The 1b's Mirth and Frolic were as superb as they must have been when Grant Mitsch decided to introduce them. Silverdale and Coolin had bloom after bloom of the beautiful stature and substance that place them among our favorite 1c's. Olivet and Dunlewey were so showworthy they won the right to be retained among the 2c's in the "white garden." We prefer them to Pristine because they require no attention at all to give good blooms, whereas Pristine has required a lot of anxious care to get her to win a blue ribbon.

Perhaps because they had been relegated to some rather out-of-the-way locations, some of the old 3b's had more protection and showed their appreciation by standing tall with beautiful pose and unblemished faces. Among these were Cadence, Blarney, Limerick, Snow Gem and, yes, even Firetail. Snow Gem won an Award of Merit from the Garden Club Federation with a score of 95 or more, as well as the ADS Gold Ribbon.

Cathedral was in an American Bred collection which won the ADS Red, White, and Blue Ribbon. The others in the collection were old ones too — the 7b's Kasota and Cheyenne and the 8's Hiawasse and Matador. Gold Crown, which we have had since Mitsch first listed it, although it was not registered until 1965, Estrellita (she smiled right through the snowstorm), White Wedgwood, Geranium, and Actaea all won blue ribbons.

A number of varieties bought more recently as new introductions proved themselves very well. The ones that stood up again and continued in bloom 2 or 3 weeks after having been flattened by the terrace table are surely five-star candidates for desirability. These include Amberglow, Chat, Dickcissel, Oryx, Pipit, Verdin, Eland, Celilo, Beige Beauty, Irish Coffee, Marcola, and Otterburn.

We are astonished at the durability of the minatures. Five of them, Small Talk, Little Gem, Tête-a-Tête, Cyclataz, and *N. calicicola*, were in bloom in the snowstorm, and our color slides show them looking blithe and gay if a bit startled! They all have personalities. Mite is determined to belie its name and grows just as big as it can. Pixie's Sister and her unnamed, unnumbered sister seedling vie with each other to see who will have the most blooms on a stem. The second sister has a little longer cup but a smaller bloom than Pixie's Sister — it is different enough so that we wish



Mitsch would name and register it. We used to have Pixie and are sentimental in regretting its loss because we got it as a new introduction and found it more help than any other variety in stimulating the interest of other people in growing miniatures. If she only had a number or a name Pixie's second sister would love to do the same!

The rest of our miniatures as well as many of our larger daffodils are quite old, not only in date of introduction but in length of time they have been with us. The first hundred were listed in 1959 when I got my ADS Judging Certificate, and even though they were moved from Pennsylvania 10 years ago, we still have most of the varieties. It is truly a season's highlight to greet so many old friends in the garden each morning. After seeing how vigorous they were in spite of this season's weather it was tempting to add some more "oldies," particularly pinks and poets, which we had passed up along the way. So, again we have been greedy with our order and again there is our garden — with too many upside-down flower pots marking the planting holes — and really we meant there to be only one!

## OUR DAFFODIL SEASON, 1971

*By DOROTHY and ALEX SCHAPER, Binghamton, New York*

The beginning of the season in our little spot in the south-central part of New York State seemed discouraging as we left in the rain for the convention in Hartford on April 28. Our daffodils were just breaking through the ground, four to six inches high. Satellite was the only bloom. Ironically, we tried to think of it as a good omen.

On our return home a week later, the daffodil miracle had occurred. The rainy cool days had brought the most beautiful color we have ever had. The pinks and reds were really brilliant. Our first blooms following Satellite were Bartley, Little Beauty, and Wee Bee. Then, May 6, the explosion started with our older plantings, many of which had been in the ground for 10 years. Prologue and Shah, newly planted, came at this time. Others came beautifully fast. Our peak bloom was approximately May 10. We found our own versions of My Love and Slieveboy just as nice in our eyes but on a much smaller scale than the giants from Chambersburg which we saw at the Hartford show. One of our very personal joys was to see that Chinese White and Gold Crown had recovered from years of neglect in a root-filled shady border. Two years ago they were moved to a more favorable location and this year they were outstandingly beautiful. Although our season was a week later than usual and the bloom period shorter, we have never had such an abundance of lovely daffodils to enjoy and share with our friends. We cut at least five thousand blossoms.

One evening after a perfect spring day in our garden, we were glancing through the May 8 issue of *The New Yorker* magazine and read "Irish Sketches — a hundred thousand at a glance" by John McCarten. It was a delightful article on Mrs. Lionel Richardson of Prospect House in Waterford, Ireland. We hope you will look it up if you have not read it. We know you will enjoy the folksy visit in words and also refresh your memories of her at the Hartford meeting.

In conclusion we have learned that no matter what the weather conditions may be, the daffodil never, never lets one down. It has more determination and bounce than any other flower that grows.

# DAFFODILS IN THE 1971 CONNECTICUT SEASON

By MICHAEL A. MAGUT, *Trumbull, Connecticut*

The weather at the beginning of the season was normal. The first daffodil to open was Missouri on March 31. The weather then became cold, wet, and cloudy. Little Beauty opened on April 11 and remained in good condition for several weeks. Following in rapid succession were Scarlett O'Hara, Peeping Tom, Inishkeen, Mount Tacoma, and Cantatrice.

We went to the Tidewater Show in Newport News, Va. and saw some beautiful flowers. I was most impressed by the stems of Fiery Flame, a Richardson variety, which was very orange throughout the cup and perianth. The best variety in the show was a Bill Pannill seedling called Williamsburg. I rather liked a lovely white Stormont better.

Back home, I think one of our best flowers this year was Passionale. It had its usual good form but better color than in recent years. Another pink with an excellent perianth and good pink color was Seltan. New to me was Estrellita, an early and long lasting 6a. Blooms were in good condition for two weeks and secondary blooms came late in the season. Several yellow trumpets were excellent in form and color. Rushlight, Grape Fruit, Daydream, and Stronghold were best. A first-year bloom of Grape Fruit took a first place in the National Show in Hartford. Also gaining firsts were Leitrim, Birma, and Horn of Plenty. Horn of Plenty seemed better this year than before with several stems of two blooms, quite large and very white. My wife, Pat, garnered two firsts with Revelry, which had lovely form, and Ludlow.

New to me this year was Perimeter. It had excellent color contrast and substance. Wahkeena and Descanso showed good color and contrast. Gengariff, new in our garden, was in good form and the white edging on the yellow trumpet makes it a lovely novelty.

At a local bank show, a week before the National Show, we showed a good Golden Castle, a variety like Hollandia that is double only in the cup. It is a large flower, light golden yellow throughout. Pink Supreme was the best pink, Cantatrice the best white and Elizabeth Bas the best split-corona.

Valdrome, Ahoy, and Evolution with excellent color contrast and substance seemed best among the split-coronas. Pick Up with a white perianth and orange corona was quite unusual.

Among the doubles Papua with lovely petals of two shades of yellow, and Andria, which I liked better than Acropolis, were best. Magic, new to me, was a nice white and orange. Falaise again showed two flowers on one stem.

Several pinks were very good. Queensland had a nice clean pink cup and good flat petals. Satin Pink produced many stems of good flowers. Drumboe had excellent white overlapping petals with a pale pink cup. Accent had excellent color and good perianth. Tillicum had a nice white perianth with a good flat orange-pink cup. Evans 239/6 was the last pink to open, with a very large expanded salmon pink color and a good perianth.

Stainless and Snowhill were the purest white with green eyes. Celilo, the one stem of which the puppy missed on his romp through the bed, had lovely form and color. Brahms exhibited good size, a nice perianth, and good yellow-orange edged cup. Newcastle had excellent substance and form but showed yellow down the center of its petals. Libya had a lovely deep



red-orange cup and straight petals with good substance. Karachi, a nice all-yellow with a dark center, was appealing. Ninth Lancer was perhaps the best in its class with excellent overlapping perianth.

Thoughtful, with several yellow blooms to the stem, and Horn of Plenty were the best among the 5's. Coral Crown with a very red cup drew the attention of visitors. It's too bad that the perianth was not better. Fairy Tale, Glenwherry, and Pride of Erin showed lovely color contrast and texture.

Cardigan, a white and yellow 2b had excellent substance and good color. It stood out in a new bed. Blarney had excellent color and form and Gengormley was a nice 2b with an excellent perianth and nice orange cup. Love Dream showed a lovely red cup against a very white perianth.

Stratosphere was a late blooming 7 that produced many tall stems with 3 florets on several of the stems. Suzy also produced several large florets with orange cups against the yellow petals.

The season was extended almost to June with Geranium, Lord Tedder, Platinal, Blanquet, and Albus plenus odoratus being the last to bloom.

All in all it was a most memorable season, particularly since we were privileged to meet and make so many friends in Virginia and at Hartford.

## HYBRIDIZERS' FORUM

### *From the Hybridizing Round Robins*

There are any number of things that the experimental breeder *should* be working on but that will earn him no thanks. I have in mind such things as varieties that are not necessarily improvements in flower quality but that have different bloom season or greater vigor. On a local basis this could be most important.

—Robert E. Jerrell

One miniature seedling caused a good bit of interest at the WDS luncheon meeting on March 27: truly miniature in size, pure white flower, cup so frilled it verges on being a "split," perianth segments not much longer than half length of cup, wide in proportion and very reflexed. Very green in cup throat—really an odd little thing but it gives promise of being very floriferous and a clump of them in a suitable place could be very effective.

—Jane Birchfield

### *Sure Method*

The following is from the Australian Daffodil Society Newsletter, April 1971; the giver of the advice was not identified, but he was said to get good harvests with his hybridizing programs with both daffodils and gladiolus.

"Do you know the correct method to obtain magnificent pods full of seed? Firstly, take a pocket knife and use it to clean out all the dregs from your stinking pipe. You then forget to wipe the blade before folding and putting in your pocket. A few moments later you see a fine bloom of Royal Oak and decide that you really must have some pollen off this. The pollen is removed from the flower with the blade which has a bronze coating of brown goo left from the last job. The pollen adheres to the blade very well and defies the wind which springs up at that very moment to blow it off.

Now this very potent pollen and goo is carefully transferred onto a flower or two of this and that and in a few weeks magnificent pods full of seeds appear. Always use Erinmore—a fine Irish tobacco—and success is assured. Not only do you have lovely full seed pods but every thrip, aphid, or any other harmful thing will keep well away from the area where naturally the heavy smoking takes place.”

*From the Seed Broker's Mail*

My health has been poor for some time and now I am confined to the Infirmary in Capital Manor and will not be able to harvest any seed. I regret that I shall not be able to continue work with the daffodils any longer but I enjoyed the work while I was able to do it and my association with the Daffodil Society.

— Matthew Fowlds

## WHO WILL BUY OUR DAFFODILS?

*By DAVID LLOYD, London, England*

*The following article, reprinted by permission from the Journal of the Royal Horticultural Society for May, 1971, covers much of the subject-matter dealt with by Mr. Lloyd in his address at our convention in Hartford.*

Perhaps the saddest and most chastening moment in a gardener's life is when he returns home from a visit to Wisley and contemplates his own feeble efforts, but no doubt the main purpose of Wisley is the distribution of seeds of discontent whereby we are goaded towards higher things. It is useless to remind oneself that Wisley is nourished by the subscriptions of sixty-odd thousand Fellows and the labours of a platoon of students; humiliation bitter and all-pervading sears the soul. And feelings akin to these no doubt affect many who see those highly priced and captivating new daffodils at the spring shows, arrogantly outshining in their well-groomed splendour the tired old pensioners growing at home. As Wordsworth might have been heard to say at a Daffodil Show, "But then my heart with sorrow fills; I can't afford such daffodils." And indeed the contrast between these pampered aristocrats and the daffodils which are sold in the shops grows more marked each year, for Britain's most fashionable and expensive florists are at one with the street markets in parading the ancient varieties which bearded men in deerstalkers raised in the eighties and nineties. New roses and bigger and better freesias adorn the shops, but those same daffodils which Grandmamma bought are still trotted out in each succeeding spring.

Why should this be? Is it because of complacency and lack of enterprise that the bulb trade is failing to re-tool with modern daffodils, or are none of the products of the great raisers of the past forty years suitable for commercial exploitation? Should these be left to be enjoyed by a handful of educated gardeners as though they were works of art beyond the reach of the public at large? In the case of those daffodil lovers who appreciate the vast improvements which have taken place there is but one reaction to such questions. We are amazed and aggrieved that men should be so apparently blind to facts which are so plain for all to see at the spring shows and else-

where. On the other hand it can fairly be argued that the ordinary person who buys a bunch of daffodils cares very little what they look like as long as they are fresh. If the public are content with 'Carlton' why go to the trouble and expense of giving them something else which may show no increased profit?

These are persuasive arguments, but they need cause no despair in those who would further the cause of the modern daffodil. The public are shrewder judges of flowers than most of us suspect and are by no means unwilling to try something new, as has been clearly shown by the success of 'Baccara' and 'Super Star' among roses and the viridiflora hybrids among tulips, and daffodils like roses gain in popularity every year. Indeed, as MR. A. A. BRUNT of the Glasshouse Crops Research Institute points out in the current *Daffodil and Tulip Year Book*, between 1953 and 1969 the commercial acreage of daffodils in England and Wales increased from 2,800 to almost 8,700 acres, which is rather more than two and a half times the Dutch acreage, and the area devoted to narcissus exceeds that of any other single ornamental crop in Britain. There is no reason why the public should not come to realize the merits of the newer daffodils, and why the new pink-crowned cultivars for example should not come to be accepted and enjoyed, provided always that it is worth someone's while to market them.

It is here that one is brought face to face with the almost total divergence between the interests of the raiser and those of the commercial grower. The daffodil, unlike the rose, has an exasperatingly slow rate of increase, since the only method is by means of the offsets which form on the mother bulb, and from the time the seed of a new cross is sown it takes fourteen years or so for the raiser to have even a dozen bulbs to sell. It takes twenty-five years or more for a grower to be able to sell the bulbs by the hundredweight or to market the cut flowers on a large scale. Not unnaturally therefore the raisers, whose life-span providence has not seen fit to extend concentrate on novelty sales to other raisers and specialists rather than on seeking to embellish the barrows of the future. Most if not all of the great hybridists began their activities as a hobby and fortunately most of them had the means to indulge it, for there are many easier ways of earning a living than by raising new daffodils. Gradually a cult developed which spread to Australia, New Zealand and latterly, in a typically large-scale way, to the United States, and daffodil shows became the means of encouraging a growing body of amateur exhibitors. Here in London these are to be seen on the day before a show, sitting in the chill of a Westminster evening and coaxing recalcitrant petals with costly sable brushes, pausing but to receive admiring comments from friends intent on their defeat. As though at a strip show they gaze covetously at things even pinker, smoother and more shapely than they have seen before. It is a tiny, private, fascinating and expensive world.

For the most part bulbs of the newest cultivars are sold to these enthusiasts for show purposes, although there are certain enlightened bulb-dealers who buy and offer them to a larger market once the price has begun to decline. There is no thought in a raiser's mind of making a fortune in Covent Garden, still less of breeding a flower for that very purpose, for he could not possibly afford to grow on a large commercial stock himself so as to keep it under his own control. His new treasures are grown under ideal conditions and carefully protected from wind and hail, with success on the show-bench as the first and only criterion.

Whereas to a raiser the beauty of a flower is all, a commercial grower is more concerned with the beauty of a healthy profit and loss account. How many flowers will a cultivar give per bulb? Will it force? Will it stand packing? Will it flower at the right time for the market? Will the offsets adhere to the mother bulb after lifting and drying, or will the seller be left with baskets full of unsaleable bits and pieces? These are some of the tests by which the profitability of a flower is gauged, those of the cut-flower being much more exacting than those of the dry-bulb trade. Moreover those growers who do try to popularize the newer daffodils very naturally wish to acquire the whole stock of a new cultivar so that they may control it, but the raiser, intent on the specialist market, is more often than not unwilling to oblige.

If the newer daffodils, which at their best represent one of the most significant advances in horticulture, are ever to take their rightful place in commerce some means must be found of reconciling, at least in part, these two conflicting interests, and each side must make concessions. It would be unrealistic blithely to suggest that commercial growers should undertake a large and wholly speculative capital investment in new bulbs, but it would be equal folly for them to assume that the public will for ever be content to buy their present cultivars. Surely it would make commercial sense to try a small-scale initial investment in the most promising of the newer cultivars in order to test public reaction, and no doubt other suggestions could be made by those more qualified to offer them.

Meanwhile raisers both amateur and professional might in their turn descend from their ivory tower for a while and reflect on whether their activities are really serving the cause of the daffodil in the long run. Does it for instance make sense to go on raising daffodils with no end in view save the show-bench, when improvements in this very restricted field are becoming ever harder to achieve and when the specialized needs of commerce offer a wider scope and a greater challenge? For the cult of exhibition for exhibition's sake may not only limit but in fact impede the progress of the daffodil. Novelties may and indeed do win high awards and attract high prices when in truth they are valueless for any purpose except most careful cultivation for show purposes. Judges of competitive classes, like Guards sergeants on a kit inspection, are obsessed with seeking out minute imperfections and damn a beautiful new flower on this score alone, preferring a dull bloom free from casual damage. Again, in England at all events, it is becoming the fashion to exhibit the most bloated and overfed specimens of life seen anywhere outside a Japanese wrestling match, and these Strasbourg geese of the daffodil world are all too often acclaimed by the judges. There is a danger that the thirst for prizes may blind us to the poet's concept of a daffodil as a lovely, graceful thing, for when mere size becomes a be-all and end-all, form and shape go by the board. It is also sad to note that although the Narcissus and Tulip Committee of the R.H.S. is empowered to recommend awards to daffodil for forcing and as cut flowers for market, not for years past has any flower been put up for any such award.

Surely the time has come for all who are in a position to influence the development of one of our most popular flowers to take a long, hard look at what is happening, or rather at what is not happening, and to resolve to climb out of their entrenched positions and fraternize a little with the other side.



# BULLETIN BOARD

## FROM THE EDITOR

As previously announced, the Roster is being issued in separate form, as a supplement to this issue.

\* \* \*

Inside the front cover of each issue of the Journal the following statement appears in very small print: "Articles and photographs (glossy finish) on daffodil culture and related subjects are invited from members of the Society." In the March and June issues of this year comments on cultivars that had especially impressed members during the season were invited, in editorial italics. We suspect that few members read the small print, but are disappointed that more did not respond to the requests for postcard-sized notes on specific cultivars; there are times when for lack of a very short item space must be left blank.

Some people think they "can't write"; some wait for special invitations, not realizing how delighted and grateful an editor is at receiving an unexpected contribution or offer to write on some special topic. Some have good intentions but are forgetful or lazy.

To encourage the timid, the undiscovered, or the just plain lazy, and in the hope of bringing in both new writers and new ideas, we are offering herewith modest prizes for the most interesting postcard contributions received before October 15, 1971, on any topic related to daffodils. If you do not have a postcard, or wish to send in more than one item, 150 words will be considered the limit for each.

—ROBERTA C. WATROUS

## "WHERE CAN I GET . . . ?"

Since the publication in the last issue of the Journal of a list of varieties desired by members, your Bulb Broker is happy to say that one request has already been filled, and the following requests have come to our attention. If YOU are looking for a specific variety, and can't find it, send your request to Bulb Broker Mary Lou Gripshover, 2917 North Star Rd., Columbus, Ohio 43221.

### VARIETY:

Grey Lady 3b

Locarno 1b

*N. bulbocodium serotinus*  
(The Giant Hoop-Petticoat)

Sealing Wax 2a

Raindrop 5b

Hexameter 9

Twinkle 3a

### DESIRED BY:

Mrs. William Pardue, 2591 Henthorn Rd.  
Columbus, Ohio 43221

Mrs. Robert L. Zellman, 14 Daniels Place  
White Plains, New York 10604

Mrs. D. O. Harton, Jr., 607 Davis St.  
Conway, Arkansas 72032

Mrs. D. O. Harton, Jr.

Mrs. William C. Baird, 1874 Collingswood  
Columbus, Ohio 43221

Mrs. Paul Gripshover, 2917 North Star Rd.  
Columbus, Ohio 43221

L. P. Dettman, Grassy Flat Road, Diamond Creek,  
Victoria 3089, Australia



## SYMPOSIUM BALLOT

Ballots are coming in well but more would always be welcome. If you have not sent in yours, we need it and will count it if you send it soon.

—ELIZABETH T. CAPEN

## SEED OFFER

Fifteen requests for daffodil seed had been received by the Seed Broker by August 1. No seed of miniature crosses are available this year but there will be a considerable amount of seed from crosses of standard daffodil cultivars from C. W. Culpepper of Arlington, Virginia, and from open pollinations collected by Murray Evans. These latter seeds are from crosses made by bees who had excellent parents available to choose from.

Persons wanting to "grow their own" should send a note and a couple of stamps to William O. Ticknor, Seed Broker, 2814 Greenway Blvd., Falls Church, Va. 22042.

## HERE AND THERE

Jesse E. Cox, husband of our Chairman of Judges, died in a Hot Springs, Arkansas, hospital on June 27, after a long illness, and just a few days after he and Laura Lee celebrated their 50th wedding anniversary.

Word has also been received of the death of Dr. Helen C. Scorgie, "in January, just a few days before her 89th birthday." Dr. Scorgie was especially interested in miniatures, and conducted both Round Robins and Symposiums devoted to miniature until a few years ago.

Newsletters have been received from the New England and Southern Regions and the Central Ohio Daffodil Society. From the New England Region: "Libbie Holman Reynolds died at her home in Stamford, Conn., on June 18. Her property, known as Merriewood, consisted of 75 wooded acres which displayed hundreds of thousands of naturalized daffodils. The grounds were always opened for several days each spring for the benefit of one of Mrs. Reynolds' various charities, followed by a day when her friends were invited to a private showing . . . Mrs. Reynolds joined the ADS in 1967 and attended the convention in Portland in 1968."

The Southern Region Newsletter reports the dedication, by the Bowling Green Garden Club, of a memorial garden and marker honoring the memory of Mrs. Paul L. Garrett, who was a charter member of ADS and served as Chairman of Judges for some years.

A Midsouth Daffodil Society has been organized in Memphis, Tenn., with 183 members.

The Central Ohio Daffodil Society will have a fall meeting and bulb sale on September 9.

The Westchester Daffodil Society staged a display of one daffodil of each division and class as part of the First Annual Cherry Blossom Festival in Mamaroneck, N.Y. Mrs. Ilgenfritz wrote: "It took *some* doing to keep it fresh for a week with daffodils we had refrigerated since May 4, and the blessed late ones. The late season helped."

The fall meeting of the Middle Atlantic Region will be at The Chamberlin, Old Point Comfort, Fort Monroe, Va., on September 18.

The Greater Kansas City Daffodil Society will have a picnic and bulb auction in September. Ruth Johnson and Kay H. Beach gave a program on daffodils for the "Friends of the Garden Center" of Kansas City.

The Johnny Appleseed Award of the Men's Garden Club of America has been awarded to B. L. (Barnie) Kennedy, of Atlanta. He is an ADS member and judge, and also judges roses, dahlias, and hemerocallis. He hybridized the Patricia O'Neal dahlia and a dwarf liriopse, both very popular. In announcing the award The Gardener concludes: "He is a most unselfish person, giving his time and energy to help others with their horticulture problems, sharing his garden with all. He has encouraged many to be gardeners and has given unselfishly of his time and garden products in the true tradition of Johnny Appleseed, for which this award is made."

We thought the April 1971 issue of the Australian Daffodil Society Newsletter an especially interesting one, possibly because it included a short article by its editor, Lindsay Dettman, which had been taken from our own March issue: "King Alfred." We plan to reprint one or more articles from the Australian publication in coming issues of the Journal.

Members interested in daffodils on textiles and wallpaper are directed to Gourmet, "the Magazine of Good Living," March, 1971, page 41, and House & Garden, April, 1971, pages 99 and 116.

## THE RHS DAFFODIL YEAR BOOKS

The RHS has decided that, despite the previous decision to discontinue the Year Books, they shall nevertheless be published, although in a less luxurious format and no longer entitled "Year Books," for a trial period of two years. Dates of publication are likely to be Autumn 1972 and 1973.

Each edition will consist of 128 pages, including 12 pages of illustrations, with a limp cover, and the cost will be in the region of \$3.00, plus postage and packing.

The trial period of two years has been decided upon in order to see whether an increased circulation can be achieved, and whether the new publication can become an economically viable proposition. If it fails to do so, the Year Books will be gone for good.

Meanwhile, a stopgap publication, to bridge the gap between the 1971 Year Book and the new book to be published in 1972, will be produced this Autumn. It will be very much an "economy" production, containing reports of the RHS 1971 Shows and the season in the British Isles, together with a list of new registrations. The cost will be about 75 cents plus postage. Further details will appear in the next issue of the ADS Journal.

The Editor is always very willing to consider any suggestions as to contents, especially from overseas, and if any members of the ADS would care to let the RHS know what sort of features they would like to see included, such letters would be warmly welcomed.

— DAVID LLOYD

## OUR MEMBERS SEE DAFFODILS ABROAD

*Although the following accounts were written for more limited audiences, we believe their interest warrants wider circulation.*

SPRING, 1971

By JANE MOORE, Poquoson, Virginia

*(Written for the Middle Atlantic Region Newsletter)*

It seems that whenever you decide to do something you want very much to do that you must miss other things that you enjoy. Some years it's the choice between exhibiting and judging but this year Roxie, my husband, and I chose to go to Ireland, England, and Holland and miss most of the daffodil season in this country. For that reason I cannot report on shows in our region but will share with you some of the highlights of our trip. We went this year because we could make the trip, attend the RHS Show, which we have wanted to see for years, and return in time for the ADS convention in Hartford.

Our miniatures started blooming around March 10 but we saw very few of the standard varieties. On the first day of spring I cut and brought into the house one each of the 12 varieties which had opened: Lemon Doric, Ceylon, Moonmist, Gold Crown, Erlicheer, Woodgreen, March Sunshine, Sweetness, Nancegollan, Harmony Bells, Galway, Yellow Warbler, and an Armada X Paricutin seedling. This is the third year of bloom for the seedling — five blooms which I thought had better color and form than Ceylon even though it lacked the distinction of a Rose Ribbon winner.

On March 24 we left our flowers to go to Ireland. Later we heard there had been snow here a few days after we left. All our friends had warned us that we had planned our trip too early and we would freeze and see no daffodils. Since it was our first trip abroad we thought we could sightsee and forgo daffodils for the first week or two. While waiting for the bus at JFK Airport to go from one airline to another I was very cold, but the next morning when we landed at Shannon the weather was balmy and everything was the most beautiful green you can imagine — truly the Emerald Isle — with daffodils, hyacinths, and forsythia blooming everywhere. This was true not only in Ireland but for the next five weeks we saw daffodils, hyacinths, primroses, wallflower, and all the spring shrubs blooming profusely. For the next week I needed a lightweight raincoat because it rained a little every day — perhaps that is why the daffodil stems were so long and the colors so deep. On our day in Waterford it rained all day but, in spite of it, we had to see the Richardson daffodils. Mrs. Richardson was in London for the Competition but we had a warm invitation and Colonel Thoburn most graciously showed us the plantings. The Colonel is a most interesting and entertaining gentleman with a marvelous sense of humor. I had seen Richardson flowers at conventions, I had seen slides of the plantings, but nothing can give the true picture except to see it. Words fail me to describe the care and perfection of placement of each bulb in each bed, the immaculateness, the protection, as desired, from rain, sun, or wind, the healthy foliage, and the magnificent blooms.

Then we flew to London and it was cold. Masses of daffodils were in full bloom along The Mall, in Hyde Park, St. James' Park, Kensington Palace Gardens, and in window boxes throughout the business districts. Leaving London we headed north in our little rented car. A very fortunate error in directions led us to Spalding in Lincolnshire, which is the center of the commercial bulb growers in England. I was told that more daffodils are grown commercially in this area than in Holland, and I believe it because there were vast fields of blooms for miles around the town. Here the British bulb industry has a 20-acre show garden (Springfields). We were allowed in although they were opening to the public later in the week.

On our way back to London from Scotland we spent an afternoon with Jean Jefferson-Brown and the three children. We were sorry to miss Michael, who had gone to Harrogate to make some preparations for that show. Charming, vivacious Jean with the help of Robert, who stole our hearts, drove us to all their fields to see the blooms which were at their peak. The rolling countryside around Worcester is beautiful and the large fields of daffodils were spectacular. Looking at a long row of doubles in one of the fields I realized how pretty they can be and wished I could raise them so well.

Our next daffodil stop was at Broadleigh Gardens, where Mr. Stagg was busily preparing for the RHS and Harrogate shows. He invited us to roam about the gardens for as long as we liked. Again it was raining but that did not deter us as we wandered enchanted around the gardens for several hours. As you know, Mr. Stagg is interested in all plants and, in particular, the alpine plants which complement daffodils or vice versa. These gardens are so skillfully and artistically planned that you feel that each bulb and plant is where it would like to be.

The RHS Show (April 20-21) was a thrilling experience — more beautiful and larger than I had anticipated. The people we met were so nice and the trade stands and competitive classes were interesting and appealing, showing many varieties that I was seeing for the first time. Roxie was intrigued by the bonsai and alpine exhibits but I stayed mostly with the daffodils. The entries for the Engleheart Cup seemed perfect to me. Mr. Lea was the winner and his flawless white, Inverpolly, was best bloom. The loveliest Rose Royale I have ever seen was in Mrs. Richardson's entry. Several places I saw the fascinating pink cyclamineus, Foundling, and I thought one of Mr. Blanchard's seedlings was a real beauty.

After a week in Holland where we enjoyed the picturesque scenery and then a few days in Hartford at the convention where daffodils were abundant we returned home to find only a stray one or two in bloom. It was fun, however, to go around the yard, count the number of "deadheads" per variety, and, especially, to note which ones my neighbor (with my permission, of course) had cut.

## EARLY RHS DAFFODIL SHOW VISITED

*By RUTH PARDUE, Columbus, Ohio*

*(Written for COGS Corner, Newsletter of the Central Ohio Daffodil Society)*

The RHS Daffodil Competition was held March 31 and April 1, 1971, in London. It was my privilege to be able to view it this year and I would like to share my reactions with you. We had arrived in London on March 28, a



bright sunny morning. The trip into London was a preview of things to come. The forsythia, hyacinths, and daffodils were abundant. Hyde Park was full of yellow trumpets. I had not expected to see spring this far along, for when we left central Ohio it was still quite wintry.

Upon entering the Show Hall, the first exhibit I saw was the Michael Jefferson-Brown Silver-Gilt Medal winning display. His long window-effect display was appealing, and the vases of Charter, Arbar, Andalusia, and Entrancement were quite nice.

The competition among the amateur growers was keen. I will not try to list all the winners. Newcastle took 1, 2, and 4, with Trousseau third in the 1b class. The 2a (red predominating) was won by Shining Light (Board) exhibited by W. A. Noton. The 2b class was won by Mr. Noton, with Cold Overton, which was clean, clear, and had a nice long stem. In the open competition this cultivar took second to Canisp. I noted that the amateurs' flowers tended to have extremely long stems (the balance was affected in some cases). Rockall won the 3b (red predominating) class, and this specimen had the longest stem I had ever seen. Angel won the 3c class and was very smooth and flat.

The open competition provided me the opportunity to see things I had read so much about and some things that I'm sure we will hear more about.

The two outstanding classes of the show were Class I, for 12 blooms of one's own breeding, and Class II, 12 blooms, not fewer than 3 divisions. Mrs. Lionel Richardson won both, and the Best Bloom of the Show came from the first class—Irish Light, 2a. This variety was also shown in the other collection and won in the single-stem class. The color is so intense and the contrast is beautiful. The other varieties in Class I were: Ennismore 1a, Perseus 1c, Celtic Song 2b, Golden Aura 2a, Rainbow 2b, Avenger 2b, Verona 3c, Falstaff 2a, Carrickbeg 1a (a beautiful yellow), Fiery Flame 2a (unusual coloring), and No. 238 (Kilworth  $\times$  Arbar), a giant Hotspur-type variety.

Class II showed Golden Chance 2a, Irish Light 2a, Irish Rover 2b, Verona 3c, Golden Aura 2a, Empress of Ireland 1c, Royal Jester 2a, Montego 3a, Rose Royale 2b, Carrickbeg 1a, Hotspur 2b, and No. 247 (very much like Irish Minstrel).

In the pink classes Rose Royale and Celtic won, both exhibited by Mrs. Richardson. Another pink of note was Highland Wedding, shown in a display. The band of pink around the cup is very nice.

Other outstanding varieties which won were Monk Silver by Mr. Noton, which is a clear, pointed 3c with a lovely green eye. Loch Hope, exhibited by J. S. B. Lea in the class of 6 blooms, was a clear 2a with a nice goblet cup and quite refined. Cool Autumn exhibited by Mr. Noton was an exceptional 2b with a very flat perianth.

Gay Challenger was everything the catalogue description says it is, and Andalusia was quite outstanding. There was one Andalusia shown with two blooms on the stem, but it had been disqualified as not characteristic.

It was nice to see Mr. Mitsch's Honeybird as a first-place winner shown by Mrs. Richardson. Golden Aura was lovely with its rounded and overlapping segments.

The classes were very lovely, but to me the Gold Medal display by Mrs. Richardson was breathtaking. The size of the exhibit is quite large. There were seven tiers, and on each tier there were a minimum of 20 vases. Each

vase contained 6 to 24 blooms of one variety. The quality and freshness of the blooms on this last day of the show was outstanding.

My only disappointment was that I could not stay until the other RHS Competition, but the sight of my own first flowers of the season opening the day I returned to Columbus was reason enough to come home.

*In a Round Robin letter Jack Romine mentions visits to Wisley, the gardens of the Royal Horticultural Society:*

"The bulbocodium meadow was in full bloom both times I visited there this past April. It was very heady stuff to see such a sight. While I was walking through with Chris Brickell, the new head of the gardens, I asked if he ever spotted any natural hybrids, and he immediately took me to a *N. bulbocodium*  $\times$  *N. triandrus albus* seedling. I like this little fellow and am pleased that I have a number of seedlings of my own now growing from *N. bulbocodium obesus*  $\times$  *N. triandrus albus*.

"At Wisley I also saw the Daffodil Trial beds. The daffodils were superbly grown, and were blooming with a uniformity I seldom see. There had been a winter drought and as a consequence there was hardly a smooth, exhibition-quality perianth in the entire planting, but the coloring was unbeatable."

## TAKE TWELVE FROM ELEVEN

*By ELIZABETH T. CAPEN, Boonton, New Jersey*

I shared with most fanciers a jaundiced view of the misshapen oddities that began appearing among us a dozen years ago under varying names, some of which matched the flowers in weirdness, but that now are officially entitled "Split-Corona Daffodils" and placed in Division 11 of the Classified List.

By 1967 it seemed space should be found for these curiosities in our test-teaching plots, that aim to illustrate classification and the development within each class. In a similar spirit, we have planted other things we have not admired: King Alfred (it dies, not liking cold north clay) and some of those unfortunate "pinks," so loudly touted but so distorted; and so, too, we keep Hyperion, the King Alfred of the daylily world. Having at hand such famous — or infamous — ones becomes a teaching gimmick, perhaps a mute defense for the fancier. When a guest tells you, as some do, "These are all very nice, but not any better than King Alfred — or Hyperion — or such —" there is no answer so convincing as showing the contenders side by side. So, just to have some — good or bad — for the curious, I ordered 12 samples of split-corona daffodils, some from the U.S.A., some from Holland.

Four years later, I believe the newcomers have a story worth telling. This year no class in our test plots compared in vigor. Foliage was strong, blue-tinged. Flowers, held well above the foliage, had excellent pose, size of bloom to match the foliage, and color of carrying power. These qualities are vitally important to spring gardens, and we noticed that guests were drawn to this row. The 11's commanded so much attention from a distance, that it seemed well to take a closer look and record their performance and appearance individually.

So we did, but keep in mind that these 12 were not the best or newest. Practicing what I preach, "Never buy a \$25 bulb, if there still is a 25¢ one

you want," I ordered the dozen cheapest and easiest available. Here they are:

Gold Collar (Gerritsen, 1956) Early, corn yellow, 21½" high, producing after 4 years 7 blooms of medium size and no especial distinction of form.

Canasta (Gerritsen, 1957) Midseason, 22½", with even, white perianth, slightly reflexed. Big, flat, brassy yellow crown provided sharp contrast, while prominent stamens and style added interest. In 1969, we had to discard some for health but had 5 blooms this year from what remained.

Split (Gerritsen, 1957) Early, 21½", two-toned white, frilled but not flat, was reminiscent of a double petunia. Only 2 flowers 2 years down, but 11 in 2 more.

Elisabeth Bas (Lefeber, 1958) Rot on arrival.

Papillon Blanc (Lefeber, 1960) A slow starter, producing no blooms the first 2 years, but 8 in 2 years more. An eye-catching flower, 20¼" tall, creamy white with a flush of ochre in the flat cup. But, it is the green eye, with the cluster of ¼-inch stamens and the long-lasting lateness of this one that appeals.

Estella de Mol (Lefeber, 1960) In '69, we had to discard 3 fans and by 1971 had only 2 blooms, but this is one of the few of the class that I have seen anywhere that I should recommend for exhibition. This is a fascinating flower, different, but for the purists. It is so precisely cut that the crisp yellow, frilled corona appears to lie before and behind the white segments alternately. Smaller and shorter than others — 17".

Mol's Hobby (Lefeber, 1960) A tall (22"), large gold that draws people, especially the iris fanciers, who see in this before the petals drop another Royal Gold (the 50th anniversary selection of the American Iris Society) or better. It does at this stage resemble an iris, but what I see is that this plant has the strongest foliage here, fountain type to 1¼" in width. H. 22". The flower has a 4-inch light yellow perianth and sepals reflexed and a 3-inch rich gold cup so deeply cut as to appear double, and as the one above, having that rather eerie quality of a continuing ruffling that appears to weave in and out of petals and sepals.

"Hillbilly." Did not survive.

"Hillbilly's Sister." Grassy by 1969; 3 flowers of no merit in 1971.

"Artist." Produced 15 blooms, 22½" high, with pale yellow perianth, darker cup, and great irregularity.

"Ice Cap." Produced 8 creamy white flowers 21" high in 4 years. Form follows class definition; perianth is flat; there is great variation in the flat split cups, while the long pale style and stamens enhance an impression of over-all muddiness.

"Trillium." 15½" high. 4 blooms in 2 years; 2 in 2 more. Looks like a malformed 2c, with weak, uneven, hooded perianth and a heavily fluted but not flat cup.

As one looks over this list of 12, it seems to me the first question is, "Why so many unregistered ones?" It just did not occur to me when ordering to check registration, and so it was not until planting by date of introduction, as I do in our test beds, that I discovered that 5 of these 12 had not been registered at all. I infer that, in exploring for a new form in daffodils, some growers had stock on hand they did not want to acknowledge but did not mind selling.

Then, as I look over the detailed tabulation, many mentions of slow starters and discards for health seem in conflict with my original general

statement of the eye-catching vigor of the whole group among the block of about 850 cultivars now under test, receiving as like treatment as we can manage. One could deduce that some of these 11's require a few years to do well.

Let me summarize:

1. A new style daffodil has been launched, the split-corona, but only registered cultivars are recommended.

2. They have, as a type, exceptional vigor, even flamboyance.

3. While some are blousy, others are precisely sculptured.

4. Some seem to need a few years to become acclimated.

5. Of the above: I should award a blue for exhibition to Estella de Mol, a red to Papillon Blanc, and the yellow to Mol's Hobby. For landscaping, 1st prize would go to Mol's Hobby, 2nd to Canasta, and 3rd to Gold Collar.

While begun, as I told you, just to have some of the horrible examples at hand, this test has interested me to try more. Perhaps some of you will join me, and we can compare notes in another few years.

## HANDLING BULBS FROM NEW ZEALAND AND AUSTRALIA

By GEORGE S. LEE, JR., *New Canaan, Connecticut*

*(Adapted from New England Region Newsletter)*

Even daffodil bulbs imported from the British Isles require a period within which to become acclimated before producing typical flowers. The length of time will be related to the contrast between conditions of soil and climate where the bulb was produced and those where it is to be grown. Another variable will be the variety itself; highly bred exhibition novelties may take several years to settle down. A third factor present in the case of bulbs from Australia or New Zealand is the seasonal difference between the Northern and Southern Hemispheres. Obviously a bulb which is accustomed to waking up in September is disconcerted to find that its kith and kin have long since gone to rest and won't be seen again until a lot of snow has been shoveled.

However, daffodil bulbs are quite adaptable and will accommodate themselves to any place you choose to make your home. They just need a bit of patience and understanding. Bulbs from Down Under are usually received here in March and the problem is whether to hurry them into bloom the same year only six months since they last bloomed, or delay the flowering until the following spring which means a stretchout of 18 months. The conclusion of experienced growers is that the latter is much better for the bulb than pushing it into bloom with an inadequate resting period.

Guy Wilson was once asked what he did with bulbs from the Antipodes and he wrote: "People send me odd bulbs from Tasmania and New Zealand practically every year and I have come to the conclusion that the best method to treat them is to keep the bulbs which arrive here dormant in our spring season, in my warm linen closet, at a temperature as near 80° as it can provide and so keep them dormant right through the season right up till the late end of our planting season—say late in October—then plant them out of doors when they will come along in our own spring season and be able to ripen their foliage better in our summer than if we had



planted them on arrival in spring. I used to plant them in spring and found that they could not ripen their foliage properly in autumn, and made terribly weak bulbs; also they seemed to get virus very easily (I suppose from virus-carrying insects that were about in summer). If they reach you around April, I am sure you will have no difficulty in your warm climate in keeping them dormant until your late fall."

Of course, many bulbs are shipped from the British Isles to Australia and New Zealand and Mr. Phillips, ADS member in New Zealand, writes from his experience as follows:

"It is far better to endeavor to persuade the bulbs to wait the extra six months required to bring them into line with the new seasonal requirements rather than make them hurry up to make up the lost time. Daffodils make little root growth when the temperature is above 73° F. and are best stored in open bags in an airy cupboard above this temperature. A cupboard or shelf above the refrigerator or deep freeze could be the ideal spot. Examine bulbs each week to see that there are no signs of decay and remove any offsets that are ready to detach. This prevents sweating at the junction with the parent bulb. At normal lifting time or a little later if the bulbs are keeping well, plant them in the normal way, preferably where they will receive the early morning sun but not the afternoon or late sun. On the eastern side of a low hedge or wall would be excellent. It is advisable to plant a little deeper than usual and ridge the rows up about 3" above the level of the bed. The deeper planting helps to retard the bulbs. If properly treated the bulbs should flower at the normal time in the spring, but the first season's flowers are not likely to be up to the usual standard and the foliage may look rather sickly for awhile, but in the second year things should be back to normal. It is best to lift the bulbs after the first year and treat them in the normal way. There is nothing difficult about acclimating daffodils; they are probably more tolerant than most bulbs."

From one experience with Australian bulbs some years ago, this observer can confirm that the adjustment to new seasons is taken in stride by the bulbs. The question is to extend the dormant period long enough to prevent the bulb from throwing up leaves and flowers before our winter sets in, and yet not keep them out of the ground so long that they become soft and dried out. The alternatives should be weighed at least weekly beginning about Sept. 1. With each passing week the danger of flowering lessens while the process of dehydration approaches the point of no return, and eventually the judgment must be made that the bulbs should be returned to the soil. This hard decision was avoided in one case by placing the softening bulbs close together (and labeled) in a dish filled with moist peat moss. The container was placed in the refrigerator where the bulbs put down roots and regained their plumpness. After two or three weeks when all danger of growth outdoors had passed, the bulbs with their clumps of short roots and peat were carefully set in the soil and citizenship in the Northern Hemisphere conferred.

A number of years have elapsed since about fifty collections of New Zealand varieties were imported from Phillips by members in different parts of the country. It would be of interest to have reports from these members and from others who may have subsequently brought in bulbs from Down Under, describing how their bulbs were handled, the results, and suggestions based on their experiences.

## MY LIFE AND HARD TIMES WITH MINIATURE DAFFODILS

By VIRGINIA DURBIN, *Wachapreague, Virginia*

In the early 1930's Wayside Garden's catalog description of Angel's Tears convinced me that I had to have that in my garden. Never mind the depression. I invested in three bulbs and planted them, probably much too deep, almost in a clump of *Iris cristata* at the base of a limestone birdbath. Spring came and went as springs do but Angel's Tears did not appear. For years afterward I stuck to King Alfred, Emperor and Empress, *N. poeticus*, "trumpet Major," *Albus Plenus Odoratus*, jonquillas, and Will Scarlett.

By 1952, having seen several daffodil shows in Boston, Mass., and Alexandria, Va., and experienced the attraction of miniatures in bloom, I plunged again. I bought Angel's Tears, Queen of Spain, Minimus (*N. asturiensis*), Raindrop, Elfhorn, *N. pseudo-narcissus obvallaris*, *N. watieri*, Nylon, and Cyclataz and planted them at the base of a large walnut tree in a week-end garden in Essex County, Va. Minimus bloomed on February 18; *obvallaris* in late March and was never seen again; Angel's Tears on March 27, one far from impressive bloom; Queen of Spain in early April; Raindrop on April 14. At the end of April when I thought all returns were in, Elfhorn surprised with one tiny trumpet. Nylon never bloomed, though for several years long floppy foliage kept hope alive. In 1958 *N. watieri* and Cyclataz produced a single bloom each. They made a telling part of a collection of miniatures which won a blue ribbon in the Garden Club of Virginia show in April. And there I was, a successful grower of miniatures never having had a single lesson.

Little did I know. My colony of miniatures under the walnut tree soon proved that in Virginia wild violets grow and increase faster than miniature daffodils. Moved into a less crowded bed Minimus increased modestly and even set seeds for several years, then declined sharply. New bulbs, planted in pots in 1969, produce few blooms.

Queen of Spain, lovely thing, bloomed for several seasons — beginner's luck — then vanished altogether.

Angel's Tears, called now by its Latin name, *N. triandrus albus*, I continue to grow — better say, attempt to grow. Planted often in various ways, it never blooms with the vigor and look of well-being which even the frailest flowers can display.

Jonquillas, as everybody knows, are good doers in the South. They are very much at home on the Eastern Shore of Virginia, where they increase and bloom generously but never too many. I have several variations in blooming time and size though in appearance they are look-alikes. The earliest bloomer in March is said to be from Louisiana; those found here and brought by me from other gardens bloom in April. One bought under the name *N. jonquilla* Helena took six years to bloom; it is very small and produces single blooms well into May.

*N. nanus*. This small trumpet I have grown here for 10 years, unpotted. The ratio of blooms to bulbs remains low — about 4 to 10, and this is maintained by frequent dividing and replanting. Patches of it furnish welcome scraps of color in mid-March.

*N. × tenuior*. Bought in 1958 and in 1961, this straw-colored late bloomer has held its own planted in the open under an apple tree.

*N. bulbocodium* var. *conspicuus*. Ten bulbs of this were planted in a pot on the south side of an enclosed well in 1962. Their record reads: 1963, no bloom; 1964, 1 bloom, April 23; 1965, 1 bloom, April 16; 1966, 1 bloom, April 2; 1967, 1 bloom, April 10; 1968, 5 blooms, beginning April 5; 1969, 9 blooms, beginning April 9. This boring history was interrupted by taking up the bulbs which had increased to crowding, replanting a few in the pot and scattering the others here and there in the same area. The past two seasons they have produced a dozen or so blooms and it seems safe to assume they are established.

A fall-blooming small tazetta from Greece. I had the pleasure of finding this in 1962 on Mykonos, where it grows wild. Complicated but interesting efforts to import a few bulbs resulted finally in carefully planting a handful with no, repeat, no results. Lifted 2 years later the container yielded nothing but gritty sand which was all I could substitute for the rocky mountainside of Mykonos. But I treasure a post card from my Greek friend. "I didn't forget you. I keep the money but I couldn't find some dry bulbs. There are so many I cannot discriminate them. I will send you late in Sept. or Oct. when in blooming. I will take them off put in pot and let them die. This is the only way to be sure I send you the proper flower."

Canaliculatus. In 14 years I have bought this five times from the Washington Daffodil Society club order, from the Heaths, from White Flower Farm. I have had bloom three springs. I now have masses of foliage. Once a show entry which looked a sure winner lay limp in its saltcellar when the show opened, water forgotten or spilled. But that cannot explain its difficult ways. Fortunate growers who have superb blooms patiently explain to the have-nots how they do it and the have-nots go and try again and feel sure the haves left out the real secret. (Yes, I ordered just a few this year.)

Other species miniatures I have grown for a year or two from time to time are *N. juncifolius*, *N. cyclamineus*, *N. scaberulus*, and *bulbocodium* varieties other than *conspicuus*. None of them are established.

As for the hybrids: Wee Bee 1a. A record of more than 10 years shows it an early, dependable bloomer. A good show variety. Has not increased but stays.

Tanagra 1a. Another early trumpet bought in 1961. Disappeared after a few years. I would like to reorder.

Little Beauty 1b. No bloom from first planting. Bought again in 1966. Faithful bloomer since. Too early for shows. Does not refrigerate well but delightful out of doors.

W. C. Milner 1c. Bought in 1963. It has increased generously and is effective in several places in the garden and in small arrangements in mid-March. Long lasting but not a good show flower. Here it turns white just before it fades.

Xit 3c. This lovely thing has increased moderately for 11 years in my garden. A classic show variety. I have never seen a yellow Xit.

Pencrebar 4. Bought in 1955. All of 10 or 12 blooms in the spring. For reasons known only to the placement committee a vase of three entered in a show was disqualified. From rage or disgust the bulbs never bloomed again. Replanted, fed, watered, then neglected completely, they finally disappeared.

*N. jonquilla* Flore Pleno 4. First bought in 1954. No bloom. Probably planted in too deep shade. Bought from another source in 1963 and has

bloomed well and increased moderately since. I plant "extra" bulbs here and there in the garden and now, lacking a hidden-treasure map, I cannot find them. They may have been pulled out for wild onions, but I hope to be happily surprised some spring.

April Tears 5b. My 11-year record shows everything from "no bloom," "late, April 25," "not very good" to a show ribbon here and there. At its best a garden gem and a sure winner in shows. On April 26 this year, after shows, I had a clump of five or six superb blooms on the north side of the well. Next year —

Hawera 5b. Bought in 1957. Late. It has not increased but stays.

Frosty Morn 5b. Bloomed well for 2 years then no. Bought again.

Mary Plumstead 5a. Satisfactory and beautiful. Poor this year?

Raindrop 5b. One of my first and happiest ventures. I agree with Alec Gray: "Perhaps the most beautiful of all the miniatures." Bought 1953 from the Heaths. Bloomed well and increased moderately well until 1966. This year foliage only. Why? It cannot be bought now.

Tête-a-Tête 6a. Now a dependable and sturdy bloomer; my first try was not Tête-a-Tête.

Jumblie 6a. Engaging little charmer. Here since 1965. The only increase has been from buying more stock, hoping for a plantation of Jumblies.

Sundial 7b. Since 1964 the most (the only?) reliable jonquilla hybrid I have tried. It blooms and so far it stays.

Bobbysoxer 7b. Bought in 1960, turned out to be something else. Bought again. Blooms, but is it Bobbysoxer?

Kidling 7b. Bought 1960, furnished tiny bloom or two in 1966.

Flomay 7b. Bought in 1958. Never bloomed.

Pease-blossom 7b. Bought 1958. Never bloomed.

Last fall I planted my new miniatures in pots and for the first time kept them in an enclosed porch. Most had made foliage when on New Year's Eve a windstorm blew off part of the enclosure. Outside they froze, a total loss, the first time I have been sure of loss from freezing. Squirrels and coons are known to dig up some bulbs outside but may be blamed for some losses from cold.

Miniatures are not only difficult to grow they are difficult to buy. The few sources of supply are often sold out before orders are filled. Certainly miniatures furnish more hard times per bulb than standard daffodils. Doubtless it is folly to keep trying with them in a country garden but I like miniatures and who knows, next spring all of them may bloom.

## FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

There is always much daffodil information available at the close of each season. It would be marvelous to have this information available. This column would be vastly improved. There is a need of more balanced information from every area of this country. There is always an invitation to come and join in a Robin. Would you know that daffodils are treated as annuals in the Rio Grande Valley in Texas? I would not have known it either, but Grace Parks of Ottawa, Kansas, gave this report. Her family



winters in this area most winters. It would be interesting to have some cultural experimentation and information in this area. I have also read and seen pictures of tourists buying daffodil blooms in Mexico City. Where were these grown? Could it be that certain mountainous areas would favor daffodil culture? Does anyone know?

Meta Belle Eames of Chico, California, tells of visiting a large planting of daffodils in her area. This old planting dominates a hillside. She recalls that Mrs. R. O. Backhouse was plentiful and with deep pink cups. This variety was a forerunner of the modern pink-cup varieties of today. I recall buying one bulb in the late 1930's for \$1.25. I have several hundred bulbs that were derived from that one bulb. While its blooms do not compare in quality with many of the newer pinks, it is very effective in quantity.

Grace Parks reported a most excellent season for her area in Kansas. She stated that the colors in the pink cups were quite vivid for many varieties, and that the reverse bicolors really did that last season. Some lime-yellow varieties such as Lemon Fancy and Mulatto also reversed. Honeybird was the best of the lot.

There is frequent expression of love for the small and tiny varieties. Several in various Robins mentioned Tête-a-Tête. This little gem blooms early with a great deal of consistency. Jumble usually follows it a few days later. Bambi and *N. asturiensis* are among the first to start a daffodil season where the winter climes dominate. April Tears and Hawera come much later. There are nice dainty flowers which will captivate one.

How does one tell Pixie, Pixie's Sister, Baby Moon, Baby Star, and *N. jonquilla* apart? asks Lucy Christian. This poses a tough problem for anyone confronted with judging them in a show.

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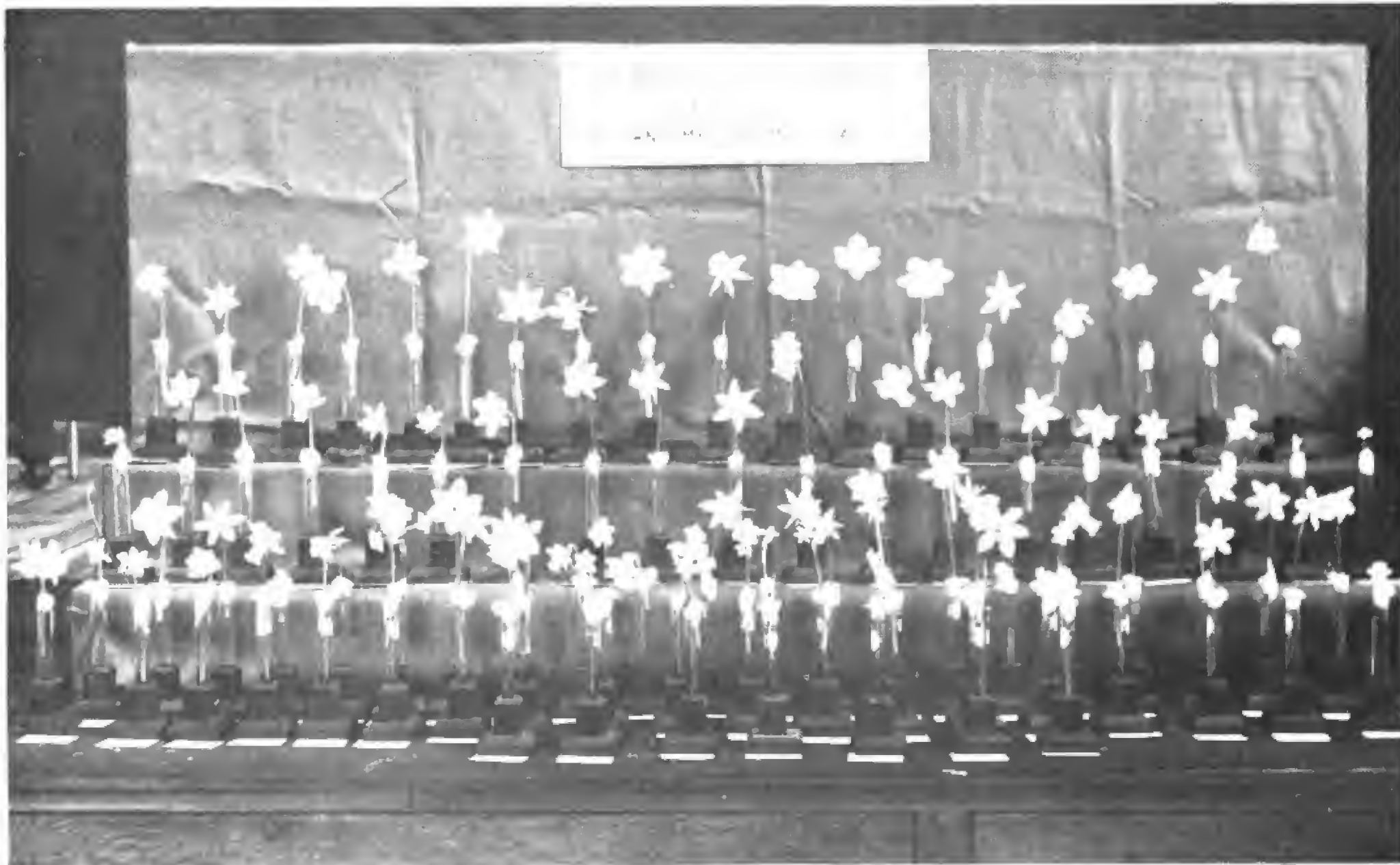
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Miniature and small daffodils at the Hartford Show. Photographed by Paul E. Frese

## THE 1971 ADS DAFFODIL SHOWS

By PEGGY MACNEALE, *Cincinnati, Ohio*

In undertaking this report of the 1971 ADS shows, I decided that it might be of interest to try and make it a bit statistical. So, if anyone is upset because there are few award winners mentioned (except Quinn and Watrous medals and Bronze Ribbons) do not blame the hardworking awards chairman, Frank Seney. Just blame me.

Twenty-nine show reports were received out of 31 shows held. By making a chart of the award-winning daffodils, I came up with the following picture:

The Carey Quinn Silver Medal was awarded in nine shows, and the Gold Medal in the National Show at the Hartford convention. In eight out of the ten collections, Festivity was seen. Cantatrice figured in half of the shows. A number of others were represented three or four times, but altogether one hundred and fifty-two different cultivars were chosen by the 10 winners to make up these 10 collections. Winners were: Mrs. K. C. Ketcheside, Arkansas State Show; Mr. and Mrs. Maurice C. Abercrombie, Atlanta, Georgia; Mrs. W. C. Sloan, Middle Tennessee; Mrs. L. F. Rooney, Jr., Oklahoma State; Mrs. A. G. Brooks, Tidewater (Newport News) Va.; Mrs. F. Warrington Gillet, Baltimore, Md.; Mr. and Mrs. W. O. Ticknor, Washington, D.C.; Mrs. Charles Bender, Chambersburg, Pa.; Mr. C. H. Anthony, North Shore (Manchester), Mass.; and last but not least, Richard Ezell at Hartford, Conn. It is worth noting that Mr. Ezell won the ADS Green Ribbon at the Chambersburg, Pa. show two days before he came to Hartford, so doubtless George Lee's observation in the New England Newsletter about Mr. Ezell's baby (strapped to his back) giving good advice, is well taken.

The Watrous Silver Medal was awarded in only four shows. Mrs. Charles Anthony, who was one of the winners, also won the Gold Watrous Medal at Hartford. As a matter of fact, she won the Gold Medal first, and then the Silver one a week later in Manchester, Mass. The other three Watrous medal winners are: Mrs. Henning Roundtree at Gloucester, Va.; Mrs. R. L. Armstrong at the Tidewater Show in Newport News, Va.; and Mr. and Mrs. W. O. Ticknor at Washington, D.C.

Contrary to last year, when Tête-a-Tête seemed to be the universal favorite, no one miniature was hands-down favorite this season. Thirty-two cultivars and species made up the five winning collections, and eight of them were represented three times each. Tête-a-Tête was in only two of the five collections. It was strange that Hawera was not in *any* of the medal winning collections, though it figured in a number of Lavender Ribbon awards. The above-mentioned eight were: Quince, Sundial, Small Talk, Xit, Minnow, Halingy, Snipe, and *N. triandrus albus*.

The Bronze Ribbon was also awarded in five shows, including the one at Hartford, which was reported on in the June Journal, and for which Dr. W. A. Bender also won the Tuggle Trophy. The other four winners were Mrs. W. S. Simms at the Southeast Regional Show in Atlanta; Mrs. Fred Allen, Jr., at the Southern Regional Show in Nashville, Tenn.; Mrs. A. G. Brooks at the Middle Atlantic Regional Show in Newport News, Va.; and Mrs. Harry Wilkie at the Midwest Regional Show in Dayton, Ohio. Almost invariably the flowers which made up these Bronze Ribbon collections seem to be the tried-and-true varieties. Mrs. Allen's collection included Mt. Hood

and Beryl. Mrs. Simms made good use of Blarney's Daughter and Galway (though she also had Accent). Mrs. Wilkie's prize winners ranged from Arbar and Playboy to Passionale and Festivity. Mrs. Brooks showed what can be done with these familiar names: Binkie, Therm, Cantatrice, Court Martial, Kingscourt, Snow Gem, Ceylon, Border Chief, Ormeau, Silver Chimes, Trevithian, and Charity May.

Going on to the other ADS awards, the chart showed that as far as the Gold Ribbon went, Div. 2 stole the shows. 2a daffs in the leading position were Aerolite, Chemawa, Court Martial, and Leitrim. Festivity was the *only* 2b to win (except for pink 2b's), but it achieved the Gold Ribbon six times. Pink Isle came next as winner at two shows, with other pinks each winning once: Passionale, Precedent, and Rose Royale. Truth and Easter Morn were tops once each also, and likewise Daydream. The 1's and 3's divided the honors at all of the other shows: Arctic Gold, Luna Moth, and Viking in the 1a's, and Cantatrice and Williamsburg in the 1b's; Aircastle, Ariel, Redstart, and Rockall took the Gold once each, and so did Tranquil Morn and Crystal River.

When it came to the White Ribbon for three stems, representatives of Division 5, 6, and 7 came to the fore and captured top honors in 10 shows. Harmony Bells took the White Ribbon on two occasions, and these others each once: Rippling Waters, Tresamble, Bushtit, Charity May, Jack Snipe, Pipit, Sweetness, and Trevithian. The rest of the White Ribbon winners were widely scattered among the first three divisions: 1a, Viking; 1b, Descanso and Preamble; 2a, Galway; 2b, Kilworth, Manco, Wahkeena; 2b pink, Precedent; 2c, Ave (twice a winner); 2d, Bethany (three shows), Binkie; 3c, Wings of Song. Three stems of Evans seedling PF 303 (Effective  $\times$  Festivity) also won this award for Bill Pannill at the Tidewater Show in Newport News, but the report does not say in what division this vase was entered.

My chart showed some further interesting items. The Purple Ribbon was awarded 23 times, and the whites were the most popular flowers to be used throughout all the collections. Cantatrice aided in winning six of the awards. Empress of Ireland figured in four winning collections, Beersheba in three, and Glenshesk in two. Seven other white trumpets were also in evidence: Ardclinis, Panache, Queenscourt, Finola, Rashee, Vigil, and even old Kanchenjunga. The 2c's also were used extensively, with Ave, Zero, and Snow Dream each seen in two Purple Ribbon collections, along with Canisp, Easter Morn, Early Mist, Wedding Bell, and Woodvale once each. 1a's, 2a's, 2b's, and 6a's were also popular choices, although the pinks fell down on the job — only *four* pink cultivars found their way into any of the Purple ribbon collections, with Accent being used twice. It was interesting to see that one collection of Div. 8 won this award for Betty Barnes at the Arkansas State Show. Cultivars featured were Canary Bird, Early Splendour, Klondyke, Matador, and Silver Chimes.

The Red, White, and Blue Ribbon was awarded 19 times, showing that this is a popular entry. From the chart I found there is no dearth of cultivars produced by American hybridizers, as 69 different ones were used in these award-winning collections. Accent was used in five instances, Festivity, Precedent, Radiation, Coral Ribbon, and Flaming Meteor each in three. Lest anyone think that one could not win a Red, White, and Blue without the aid of Grant Mitsch, however, let him read on — three times this ribbon went to collections that included not a single Mitsch cultivar! Mrs. Merton S.



Yerger, in the Princess Anne, Md. show captured hers with three Powell introductions: Hiawassee, Kasota, and Cheyenne, plus two from O.B.F.: Matador and Cathedral. Bill Pannill in the Tidewater Show had three of his own named cultivars: Intrigue, Golden Cord, and Williamsburg, and two from Evans: Yosemite and Tilicum. In Washington, D.C., in a class with six entries, Bill and Laura Ticknor won the ribbon with a collection of five locally-bred daffodils: Snow Gem (Culpepper), Chevy Chase (Watrous), two all-yellow 2a seedlings raised by Lyles McNairy, and a white trumpet seedling, Vigil  $\times$  Empress of Ireland, raised by the Ticknors.

Coming to the Maroon Ribbon, it is a different story—it is Mitsch all the way, as one might expect. The surprising aspect of this award, however, at least to me, is that this award was given only nine times this year. In so many shows there was either no entry, or the ribbon was not awarded. Perhaps the timing is wrong for some shows, or there is not the interest among ADS members in acquiring enough different reverse bicolors to make up a prize-winning collection of five cultivars. The cost of some of the newer bulbs is undoubtedly a factor, too. In any case, the nine winning collections were built upon fifteen different cultivars. Pastorage and Nazareth were most in evidence, being used six times each.

The Green Ribbon was likewise awarded at only nine of the 29 shows reporting. To me, this is a mystery, as it is such good practice for staging a Quinn medal collection some future year. Maybe the answer is that competitors would rather enter their flowers singly, hoping to garner twelve separate blues towards the Silver Ribbon. As a judge, I would prefer to see a number of entries in all collection classes scheduled instead of such a multitude of single stem entries that the judging is slowed down. I believe, too, that the impact of the collections on the visitor is an important consideration. The show committee is, after all, staging this with one eye on winning more people to growing more daffodils. While a Carey Quinn medal may be beyond the ambition of the average gardener, the Green Ribbon is within the grasp of almost any daffophile.

The Miniature Gold and Lavender Ribbons for miniatures, as stated before, proved only that a great many different named varieties of miniatures are now being grown in all parts of the country, with none being a consistent favorite. The Miniature Gold Ribbon was awarded in 27 out of the 29 shows reporting. Tête-a-Tête, Xit, Snipe, and *N. rupicola* were the winners three times each. Mite and *N. triandrus albus* won twice each, and 11 others were tops in one show each. The Lavender Ribbon, awarded at 15 shows, went to collections that featured a total of 30 different miniatures. Sundial was seen in 10, Hawera in eight, Mite and Xit in four, and *N. jonquilla* and *N. bulbocodium* in five shows each. One unusual item that might be mentioned is that though *N. rupicola* won three Miniature Gold Ribbons, it was used in only one of the fifteen Lavender Ribbon collections!

So much for the statistics on the shows, taken altogether. Some of the special features of each show should be reported, starting with the earliest, held March 17-18 in Birmingham, Alabama. Entitled "Prelude to Spring," it was just that, as the weather was "something else"—rain, snow, and freezes until the very days of the show. This change brought out flowers and visitors—the best attendance of any year. The Walter Thompsons made a clean sweep of ADS awards, and visitors saw hundreds of lovely flowers, with all horticulture classes having at least one entry except 3c and 3d.

March 17, the House and Garden Club of Macon, Ga., held a show at the Macon Garden Center. The schedule cover features a Cardinal proffering a daffodil as a Welcome (title of show). 100% membership participation resulted in 224 entries, which shows what can be done when everyone pitches in.

March 20 and 21 were the dates for the Arkansas State Show in El Dorado. Mrs. O. L. Fellers won the Rose Ribbon with a "large cup miniature" described as pale lemony-green with a red-rimmed cup. The Arkansas Daffodil Society has created several special awards to suit the needs of the area, and these have stimulated competition in some classes which had been poorly represented. As a result, space allotted to these classes has had to be expanded, and the total entries came, this year, to 324. We would like to have had a description of the educational exhibits, as they were reported to be very interesting.

The Texas Daffodil Society show at the Dallas Garden Center on March 24th had 346 entries. One of the few shows which offered a Junior award, it was won by Andy Loughborough with a stem of Binkie.

The fourth annual show by the Northern California Daffodil Society was held March 27 and 28 at the Lakeside Park Garden Center in Oakland. Even though the show date was past peak bloom, there were 345 entries in the daffodil classes, including five junior entries. The Junior award was won by Gary Craig, with Cheerfulness. The Rose Ribbon was also offered at this show, and achieved by Jack Romine. His seedling, numbered 70-1, was described as having a white and yellow split corona, with white perianth. This Northern California Society has also established some of its own special awards, such as a runner-up trophy, and a new trophy for the single best white. Educational and cultural displays arranged by Miss Margaret Frost added interest to this show. She used containers of soil with explanations of how to prepare it and how to plant daffodil bulbs. There were also pictures of daffodils in all the Divisions. A commercial display from Grant Mitsch, and 39 arrangements all combined to make this show deserve a reputation of "going great and getting bigger."

The Southeast Regional Show in Atlanta on April 1 and 2 was also a big success, in spite of the worst ice storm in a decade the week before. 1147 flowers in 626 entries were the finest ever seen in an Atlanta show. In memory of Larry Mains, who had been a frequent visitor to these shows, a colorful specimen of his namesake "Larry" was displayed on the winners' table. "Larry," from a description by Harry Tuggle in *The Daffodil Journal* of September 1969, is a Board small-cup with a fine white overlapping perianth and a large flat cup banded more than half-way into a yellow, then green, center. It is unusually sunproof, and was selected by Larry Mains from among F. E. Board's seedlings, apparently some years ago.

The Garden Study Club of Hernando, Mississippi, held its show on April 2 at the DeSoto County Youth Building. Although only a few ADS awards were given, there was a Junior award, which was won by Rebecca Scott with Amateur. Educational exhibits of the daffodil anatomy, growth cycle, and the different divisions, as well as tools and fertilizers for growing daffodils, were displayed along with the usual ADS publications, catalogs, and books.

The annual show of the Garden Club of Gloucester, Virginia, held April 3 and 4, attracted 515 horticulture (daffodil) entries and 56 arrangements,

and yet it was reported to be smaller than usual, due to the cold spring! Miniature exhibits are increasing each year, so both the Lavender Ribbon and the Watrous Medal were awarded. Mrs. H. deShields Henley won the Rose Ribbon with her seedling #88-70-3, which was from open pollinated Charity May, resulting in a cyclamineus perianth (white) with a yellow cup.

The show sponsored by the Middle Tennessee Daffodil Society in the new Botanical Hall at Cheekwood, in Nashville, must have been beautiful beyond belief. Over 1000 flowers in the competition for the ADS awards and *twenty-three* special awards! 400 flowers in commercial exhibits, and 12 arrangements: all displayed in a flower-show hall designed especially for such events, attracted a huge turn-out. Show committees in other cities will envy Nashville's facilities: workrooms with water and sinks, a walk-in cooler to keep commercial displays that arrive early, a display hall with red carpeted stage, plus two meeting rooms, and even a darkroom for the photographers. Let's have another ADS convention in Nashville real soon! The Tennessee group does a lot of work with young people, so of course the Junior Award had competitors. Jana Talbot won it with a specimen of Gossamer. Congratulations to everyone connected with this show — it must have been thrilling to be involved in such a successful project.

The Huntington Council of Garden Clubs staged its show April 3 and 4 in the Junior League Community Center in Huntington, West Va. In celebration of Huntington's centennial year, it was decided to hold the show earlier than usual to give growers of earlier blooms a chance to compete. This cut the total number of entries to 198, but 13 clubs were represented by 42 exhibitors. Eight of these were new to the game, and brought 22 entries. There were even three non-members with five entries. A good educational gimmick was the reprinting of 1000 copies of publicity articles written about forcing, holding, and grooming specimens. The visiting public availed themselves of all of these, indicating that this is a public relations idea that might well be adopted by other show committees.

The Civic Center in Muskogee, Oklahoma, was the site of the Oklahoma State Show April 3 and 4. Would that every community had such interest and cooperation. Fifty-five entrants brought in 509 entries, and this included a number of junior exhibitors. Two boys from Dallas did very well — Danny Boon won the Miniature Gold Ribbon with Tête-a-Tête, and Andy Loughborough repeated his triumph of the Dallas Show by winning the Junior Award again, this time with a stem of Tahiti. Ten other junior exhibitors from the Oklahoma School for the Blind all entered King Alfred blooms, and won honorable mentions. In future years they will be given bulbs of fragrant cultivars to plant, so their entries can be more varied and more interesting to them. The Rose Ribbon was also awarded at this show, to Mrs. Betty Barnes, for an "orphan" that sounds like an intriguing miniature: two florets with pale yellow color and lots of substance, and small cups with red edge and green center.

A daffodil show honoring "Our Jonquil City" was held April 6 and 7 in Smyrna, Georgia, co-sponsored by the Whispering Pines Garden Club Council and the Cobb County Center Merchants' Association. Mrs. W. S. Simms not only won the Rose Ribbon, with a flower from Broughshane × (Rosy Sunrise × Mabel Taylor), described as having a deep rose frill, but she won the Educational Award with an outstanding display of daffodil parents and their children. The very attractive gold and green program in-



dicates that there were five classes for junior exhibitors: two in horticulture and three in arrangements.

The Tidewater Virginia Show at Newport News on April 10 and 11 set a record in that *all* ADS awards were given. 451 entries, including three in the Quinn class, demonstrated the beauties of a wide range of cultivars. Both old standbys and brand new seedlings were exhibited. It is also obvious from the report that a number of the exhibitors grow miniatures, as each of the three ADS awards for miniatures was won by a different person. Bill Pannill won the Rose Ribbon with a seedling from Brussels  $\times$  Empress of Ireland, described as a "shining white flower with broad petals and small roll at the end of the trumpet."

Brown County, Indiana, is James Whitcomb Riley country. It is renowned for its beautiful hills, and small towns with names like Bean Blossom and Gnaw Bone. To the west is Bloomington and its busy university, and to the east is Columbus, Indiana, home of so many modern buildings that it is an artists' mecca. All of this combines to make the Nashville, Indiana, daffodil show a unique event each spring. Tourists and artists descended this year, as always, upon Nashville on April 17, to see the show put on by the Brown County Garden Club. They not only saw a beautiful show, with 230 entries, but as they left they were given fresh daffodils which had been part of the colorful display of blooming shrubs, trees, and flowers at the doorway to the show. It was truly a welcome to Spring.

The new Adena Daffodil Society, in combination with the Central Ohio Daffodil Society, held a show in Chillicothe on April 17. Despite a late, cold, dry season, the quality of bloom was very good. Mrs. Reginald Blue set up an educational display of daffodils which she had grown from New Zealand and Irish imports, and these, along with an exhibit flown in by Grant Mitsch, caused much interested comment. Worthy of note is the assistance given exhibitors and judges by Girl Scouts of Troop 1289. The girls will receive some bulbs to plant in the fall as a thank-you for their help.

Also on April 17 was the sixth annual show of the Somerset County Garden Club in Princess Anne, Maryland. This was held in the lobby of a bank, and had for its theme "Gardeners' Gold." 266 daffodil entries, 20 arrangements, and an excellent educational exhibit by Mrs. J. C. W. Tawes on the "Do's and Don'ts of Daffodil Culture" were the features of this show.

From all over Kentucky ADS members gathered on April 17 to stage a two-day show in Madisonville. The result of this "Spring Happening" was 452 daffodil entries and 45 arrangements. Mrs. Luther Wilson won the Rose Ribbon (alas, no description was given). The schedule indicates that the KDS offers several special trophies. Two of interest are 1) a novelty collection of ten cultivars registered, or under number, since 1960, and 2) an Old Friends collection of ten cultivars registered 25 or more years ago.

The fourth Delaware State Show was held in Wilmington on April 20. Kathy Andersen won a number of the ADS awards, and has a son dogging her footsteps. Don Andersen, out of a total of eighteen junior entries, won the Junior Award with a specimen of Majorca. Mrs. LeRoy Collins put up an outstanding educational exhibit on Classification of Daffodils. It is nice to see a show chairman rewarded with Best in Show: Mrs. Robert Weeks won the Gold Ribbon with her Daydream.

The Southwest Ohio Daffodil Society sponsored the Midwest Regional show at Dayton, on April 21. This was about the right date for those in the southern area of the states, but too early for the Cleveland members.



Even so, 436 entries poured into the Dayton Museum of Natural History. Wells Knierim had very few flowers in bloom, but his Perky was perfect, and won for him the Olive W. Lee Memorial Award, which is offered at one show per year at the discretion of the donor.

In Baltimore, on April 21 and 22, the Maryland Daffodil Society held its show, and reported a total of 444 entries. The Rose Ribbon was awarded to Mrs. Ferdinand Chatard for a 3b seedling from Blarney's Daughter  $\times$  Impala. It has a wide white perianth and a yellow cup with rim of deeper yellow. An outstanding collection of pinks was especially noted in the report of this show. Exhibited by Mrs. Quentin Erlandson, the color was unusually good. Also reported was the fact that the MDS has a number of special awards, including one for the most blue ribbons in the 3-stem classes. This was won by Mrs. Thomas W. Smith.

The Norristown Garden Club's 26th (!) annual daffodil show was held at Plymouth Meeting, Pa., on April 23 and 24. This event must be anticipated by a good number of people, as well over 2000 visitors were clocked. 444 daffodil entries and 66 arrangements, plus 26 other horticulture entries were staged on tables with royal blue covers (fireproof and disposable), and the tables were arranged in curved and angled lines rather than straight rows. The show committee involved the whole community in several special exhibits: Labeled daffodil specimens by Charles Mueller, Trappe 4-H Club, Schuylkill Valley Nature Center, Horticulture class of the local Vocational-Technical School, and the Norristown Art League.

Only a little younger is the Washington Daffodil Society, which held its 22nd show at the National Arboretum on April 24 and 25. As one might imagine in respect to this area, there is special interest in miniatures and seedlings. Sixty-three entries (135 blooms) in the 16 classes provided for miniatures, and 25 seedlings in 7 of the 10 classes for the Rose Ribbon made the competition for these ADS awards very keen indeed. Mrs. George D. Watrous, Jr. won the Rose Ribbon with her seedling #645-1 (*N. fernandesii*  $\times$  *N. triandrus concolor*), which is a cluster of small bright yellow florets.

The same weekend, in a snowstorm, the Western Reserve Daffodil Society put on a show at the Cleveland Garden Center. Wells and Mary Knierim do a staggering job of running this show almost single- or double-handed, and the report is so modest that I must amplify it, since I was privileged to be there. Some perfectly beautiful flowers were exhibited, with the bulk of them being brought from further south in Ohio, as Cleveland was still in the grip of winter at the time of the show. In other words, the show was large on quality even though small on quantity. Even so, the tables looked well-filled, and visitor reaction was ecstatic. The Cleveland Garden Center is a marvelous place for any kind of show—no further educational exhibit is necessary.

The Chambersburg (Pa.) Garden Club show on April 27 and 28 was titled "Blueprints for Gardeners." Dr. William Bender's educational display carried out this theme by emphasizing that daffodils correctly labeled in the garden will be correctly labeled in a show. As a further comment on this garden club's influence, let me quote George Lee's New England Newsletter, June 1971 issue: "Probably the most significant event in the history of Chambersburg, Pa., since Gen. Lee held a council of war there preceding the Battle of Gettysburg is the interest in daffodils and the eruption of prize-

winning specimens from which no show east of the Mississippi can feel secure."

The Harford County Daffodil Show, held in Emmorton, Md., on April 28, was a small show (154 daffodil entries), but acclaimed as not only lovely but educational. Unfortunately the show chairman was not able to write details, due to having broken her right wrist just after the show.

The Long Island Daffodil Show, sponsored by the South Side Garden Club, was held April 28th at Islip, N.Y. 369 entries in the daffodil horticultural section and 32 arrangements were staged in a garden setting. A fine educational display featured poor and good specimens to illustrate the ADS scale of points.

On April 28 and 29 at Downingtown, Pa., the Garden Class of the Woman's Club staged their spring show in their clubhouse. The story here is the same reported everywhere: a cold, late spring, so that it was hard to plan how much space would be needed for the different classes. As it turned out, there were 231 entries, with an outstanding range of cultivars exhibited. It was considered to be a beautiful and successful show. Children were encouraged to participate in the arrangement classes, and all Downingtown fourth-graders will be given Peeping Tom bulbs this fall to grow on the school grounds. These can be exhibited in next year's show, so this is a beginning of junior horticulture entries as well.

The National Show at Hartford came next on the calendar, but this was pretty well covered in the June Journal. As an exhibitor I can say that the work space was generous, and entering this show was a pleasure. There were 523 entries altogether, with two competing for the Gold Quinn Medal. The stem of Crystal River that won the Gold Ribbon for Mr. Ezell was taken from his prize-winning Quinn entry. Dr. Bender's entry for the Tuggle Award was outstanding in quality. Paeans of praise to all committee members who worked on this show.

The last show of the season, held by the North Shore Garden Club, was the next weekend, May 6 and 7. This being their third annual show, they report that in comparison to the first two, there were more 3-stem entries this year. A wide range of types, on the whole, with lots of miniatures, were exhibited.

And so, with apologies for the length of this report, we head into the winter sunsets, furiously planting bulbs which we hope will rate us a mention in the September Journal of 1972.

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AMERICAN DAFFODIL SOCIETY, Inc.

89 Chichester Road

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Vol. 8, No. 2  
December 1971

The

# DAFFODIL JOURNAL



*N. bulbocodium*  
*romieuxii*

Quarterly Publication of

AMERICAN DAFFODIL SOCIETY, INC.

# The DAFFODIL JOURNAL

Quarterly Publication of the American Daffodil Society, Inc.

Volume 8

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DECEMBER, 1971

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## THE COVER DRAWING

is by Jane Birchfield. *N. bulbocodium romieuxii* is one of the North African bulbocodiums that will bloom during the winter in pots under glass or outdoors in less severe climates.

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## THE VIEW FROM MT. HOOD A REPORT FROM THE NORTHWEST TERRITORY

By TOM D. THROCKMORTON, M.D., *Des Moines, Iowa*

When one stands on the summit of Mt. Hood and looks directly to the west, the city of Portland is seen as it sprawls about the Willamette River, just before the waters merge into the mighty Columbia. If it happens to be the end of the first week in April, the city appears a lovely nascent green, tinged with reddish-pink — as millions of rose shoots fatten and burst forth in the warm, moist air of Spring. The madrona trees have donned their mantillas of lacy white racemes, and most lawns have yielded their first lush growth to the cutting bar.

Following the swollen Willamette River to the left, one sees Oregon City, marking the misty cascades where the waters are compressed into a narrowing defile. In this channel are tightly strung rows of fishing boats, heralding the salmon season. Above Oregon City, the waters of the river become more placid, and just short of the river's edge is an ancient filbert orchard. The tree limbs are covered with lichens and garlanded by mosses; gnarled and rheumatic branches seem to grudge the youthful season. Just a hair's-breadth left of these groves is an area of greenish-white with splashes of yellow, red and pink. This is Daffodil Haven, and the tall, spare figure moving among the immaculate plantings is Grant Mitsch.

If, on the other hand, one looks northwest from the summit to the Columbia River, the city of Gresham comes into view. Further still, to the right, are the towering fir trees of the Lewis and Clark Forest. The forest climbs toward Crown Point and then recedes as it washes against Larch Mountain. High on the shoulder of Larch Mountain is a spot of color — golden yellows, fiery reds and oranges, and flashes of white and pink. These colors mark the daffodil fields of Murray Evans, as the early divisions burst into bloom. Thus, at our feet are the works of America's two greatest daffodil hybridizers. These are the men, the fields, and the blooms to be enjoyed by all of us as the American Daffodil Society meets in Portland, Oregon, April 6 to 8, 1972.

Jean and I made a pilgrimage to these areas this last spring, and herewith is a report of new doings at Grant's and new happenings at Murray's. Many of you had the experience of such a trip in 1968. The quiet, unassuming Grant Mitsch is unchanged, as is his warm, hospitable wife, Amy. All else is different! The open cool garage is there, but few of the lovely blooms displayed inside were on the shelves 4 years ago. From the tall, cool, misty loveliness of Euphony and Oryx to the mind-boggling color of Cool Flame and a host of Bre'r Fox seedlings is an expanse of color breaks and combinations undreamed of only a daffodil-generation ago.

The plantings are different. Those acres about the Mitsch home, where we walked before, are now all given over to seedlings, small seedling stocks, and a few small and valuable clones just marketed. The rest of the varieties, and all the large stocks, are grown in large fields, less than a mile away. Here we saw rows of Festivity so long that perspective almost drew them together at the horizon. A long row of Irish Coffee looked ethereal against a background of dark evergreens. All the rows and stocks were plainly labeled. The lush plants burst upward out of the soft reddish soil in military order. Not a weed! Not a virus-stained leaf! Not a spindly plant in the lot!

We had especial enjoyment in "hopping rows" of daffodils about the homesite. Here were the seedlings and small stocks. Here also were a full coffeepot and a jar of cookies.

Most dramatic were six rows of pink seedling selections, each row 300 feet long. To walk past 1,800 feet of choice new pink daffodils is almost a shattering experience. It is literally true that we were unable to make a single choice among them. There they stood, in stocks of from 6 to 60 bulbs, all different, all magnetically attractive. Yet, with a feast of pink color spread before us, we found ourselves unable to make a beginning.

Among my notes are the following observations:

Milestone appeared even more lovely than I remembered it: a double-triangle perianth about the color of a well-grown Binkie, and a truly stylish pink cup.



## PORTLAND CONVENTION

April 6, 7, and 8, 1972

The 1972 ADS Convention will be held at the Sheraton Motor Inn, Portland, Oregon, on April 6, 7, and 8. The theme of this meeting will be American Hybridizing and American Daffodils. The highlights will be visits to see the daffodils of Grant Mitsch and Murray Evans and also the new seedling blooms from crosses made by Bill Pannill, Dr. Tom Throckmorton, and the late Harry Tuggle.

An exhibit of the best of all the new varieties and seedlings of these hybridizers will be on display at the hotel. In addition, there will be a competitive show, awarding the major ADS awards, including the Harry I. Tuggle, Jr. silver tray, the Gold Quinn and Watrous medals, and the new award honoring Larry Mains. Classes for single-stem and 3-stem entries of standard cultivars will NOT be included, but the usual seedling and collection-of-5 classes will be. All members whose daffodils bloom in early April are urged to enter the competition.

An interesting program is being arranged, covering selection of seed and pollen parents by computer (Dr. Throckmorton), experiments in seed germination (Dr. Bender), the use of colchicine on daffodil species and other plants (Jack Romine), and how to select and name new cultivars for registration (Bill Pannill).

Plan to come early or stay after the meeting for a vacation in the Northwest. A card to the Chairman from those who plan to attend would be most helpful in planning for the meeting.

Wells Knierim  
1972 Convention Chairman

Amberjack has improved remarkably. The pinkish suffusion extends equally throughout both cup and perianth, and the coloration of the molded blooms even improves after cutting.

Euphony (Leonaine, open pollinated) has an indescribably lovely pale color, almost as if made from ectoplasm. Milestone is a sister seedling.

Paricutin still maintains its position as the reddest cup in the territory but, alas, it is not quite sunproof. However, a new series of large-cupped seedlings by pollen of Bre'r Fox have deep glowing orange-red cups which seem colorfast.

In comparison with most other plants, it is uncommon for a daffodil to throw a "sport." Nonetheless, Festivity has yielded a self-yellow counterpart. Murray Evans always described Monument as a "Yellow Festivity." Monument and the new Mitsch Festivity-sport were planted side by side. The only difference any of us could really make out was a little straighter and more frilled cup on the new sport. Jean thought the sport had slightly more of an amber cast in the perianth than Monument.

Camelot was blooming beautifully and had unbelievable substance: if only it had another inch or two of stem.

Kingbird had a perianth as flat as any playing card, a stem sturdy as any poker, and a prim cup which just missed the small-cupped division by a couple of millimeters.

Then there was an open-pollinated Accent seedling with a nicely formed pink cup and yellowish perianth. The perianth did not have a clear, sharp hue which delighted the eye; rather it had a gray cast, which some might call "muddy."

The largest bloom on the place was a seedling: (Precedent  $\times$  Carita)  $\times$  watermelon-pink seedling. The perianth was truly enormous, and the frilled, basin-shaped pink cup almost covered it.

Seedling GO 17/1 is Daydream o.p. The perianth was pale yellow, beautifully formed, and the smartly tailored cup was a good solid unquestioned pale pink.

The handsomest reverse bicolor seedling on the place had been in bloom more than 2 weeks before we saw it. The parentage is Handcross  $\times$  (Fawn-glo  $\times$  Lunar Sea). The perianth was a deep golden yellow, in contrast to a long bone-white trumpet with a beautifully engineered frilled and rolled lip.

F 133/1 is a new red and yellow double which Murray Evans prefers to Tonga, his favorite until he saw this one. Unrecorded seedling  $\times$  Enterprise was the parentage; we may never know where it got the gorgeous color, the long stem, and the short neck.

Playboy  $\times$  Daydream gave a whole series of delightful 2a seedlings, with cups shorter and straighter than usual, unflanged and somewhat darker toned than the clear yellow perianth — a style not commonly seen and one which we liked. As a family, they were extraordinarily smooth, and most of them had a thin but classy white ring where the cup and petals made their juncture. Two of these have been named and introduced: Scio and Topnotch. We grow the former and regard it as without equal.

A series of really hardy pinks come from Rose Caprice  $\times$  Caro Nome. These looked more like a giant Rose Caprice with a true clear pink replacing the coppery tones in the cup. The tremendous substance of the perianth formed "ribs" in that climate and Grant had consigned it to the "mix." In our climate that substance would have made a firm, sturdy flower.

Seedling 104/1 was a fascinating split-corona type (Rose Caprice  $\times$  Interim)  $\times$  Caro Nome. The perianth was reasonably white, for a "pink," and the segments were pure white with the tips dipped in old rose.

D7/1 is Accent  $\times$  (Hillbilly  $\times$  Wild Rose), and Grant has a pretty reasonable stock. It is a pink "collar" daffodil which seemed superior to most of that type.

The hill behind these seedlings, some may recall, rises like a choir of tall firs. Coloring the open areas are yellow violets, forsythia, and trilliums. A single woodpecker issued his noisy challenge to the trees, while among their

roots bloomed wine-colored erythroniums and yellow *N. cyclamineus*, completely undisturbed by the overhead racket.

C 32/4, a white 2c seedling (Accent × Oratorio), caught my eye — an attractive wavy-type with the style of Accent and the enormous strength, length, and substance of Oratorio.

A 5/10 (Cara Nome × Accent) looked like Accent to me, but was equipped with a broader, white, and more fashionable perianth, standing at the correct 90° angle to the deep pink cup. I suspect Grant may well find a name for this one, perhaps in time for your visit next year.

E 32/1 was the first pink we had seen which had the style of a true trumpet. A full expanding pure pink trumpet with a flanged edge stood out before a white perianth made of ace-of-spades segments. Troupial × (Pink Monarch × Accent) is the breeding, and the trumpet has a good deal of length in hand.

An extraordinarily tall and handsome pink seedling took our eye: Gay Mood × Accent its breeding, and its cup more of a "shocking orange" than "pink."

C 50 is a series of pink seedlings, Quickstep × Accent, with long stems, nodding heads, and small cups which are even more pink than Accent. Indeed, containing a very light touch of lavender to true them up, the shade of pink in the cups was entirely to our liking.

Mr. Fowlds has brought out an eye-catching flower, F313/1 (Fortune's Blaze × ?) × *N. cyclamineus*. The stems are long. Its sharp lemon-yellow perianth reflexes immediately from an extremely long, deep-orange cup. We think it will do well among the cognoscente.

Seedling C39/1 is Rose Caprice × Accent. This is an extremely deep pink, better formed than either parent, with a whiter perianth and a bit more of it. At the time we saw it, the flower could have stood a little more stem.

Those of us waiting for a better and smoother pink trumpet may well be interested in C38/1. The breeding is Radiation × Rima. It is long in the stem, of superior form and color, and seemed a better-than-usual "laster."

Among the most colorful seedlings was a series from Firecracker × Velvet Robe. The deep golden perianth served admirably as a foil for the fiery red cup. This latter was straight edged, without a flange, and tailored to our tastes.

The D46 series was appealing; out of Green Island × Signal Light, the result was a more tasteful and less blowsy Selma Lagerlöf. The creamy-white perianth was cut from sturdy material, and the bright orange band to the sharp lemon cup seemed to indicate where the action was.

Jean and I ordered a few bulbs from Grant before we left. As we drove back to Portland, in the twilight and plash of rain, it seemed just the right time to leave Daffodil Haven: another day and wonder might have been dulled; another day and we never could have decided among the few stocks we did purchase.

Early the next morning we met Grant for breakfast at the Benson Hotel — a lovely old and elegant hostelry with great service and a matchless menu. Grant ordered oatmeal with brown sugar, Jean had coffee and a Danish pastry, and I surrounded bacon, eggs, buttered toast, and somewhat less than a gallon of coffee. Grant had just delivered a station-wagon load of long-stemmed daffodil blooms to the flower market, where the local florists could have access to them. Jean and Amy had picked thousands of blooms the

previous afternoon, most of them unnamed varieties you and I will never see. These were not exhibition flowers but in Grant's words: "Daffodils that grow well, do well, last well, and people just seem to like and want them." A fairly good description of a commercial flower! These types are grown in a special field and next year, perhaps, you can talk Grant out of a few bulbs. Not much for the show table, but gorgeous in a clump or along your driveway.

With Grant as trail-leader, Jean and I followed along the Columbia River, up through the firs to the Crown Point store. Here we met Stella Evans. We bought a few things for a picnic luncheon and, after final directions from Stella, made our way through an undulating and narrowing maze of roads to the flank of Larch Mountain. We found Murray Evans in the midst of his seedlings.

Those among you who remember his daffodil fields a few years ago would be lost. The clump of daffodils still blooms in the crotch of the old tree. The combination chipmunk-bird house is still in place. The home-made humming bird feeders are assiduously attended by the feisty little rufous hummingbirds. But the daffodil fields stretching outward and to the left are gone. Now, extending upward over the long rolling rise to the right are more daffodils than you have ever seen. Long, straight rows, wide aisles of reddish-brown loam, and cloud-capped Mount Hood over that-a-way.

His four-star effort for the 1971 season is the most perfect white trumpet any of us had ever seen. Even Murray could not fault it, not even for lack of whiteness. This variety, Celilo  $\times$  Vigil, stood head and shoulders above its siblings: sturdy long tough stem, great straps of foliage, and a short neck leading into a greenish eye. The flower itself might be described as an improved and even whiter Celilo. Panache and Ulster Queen are going to have to move over, before even getting comfortable on their thrones.

Another outstanding and very white trumpet was Celilo  $\times$  (Petsamo  $\times$  Zero). The pollen parent itself tends to be a bit ribby, but confers a great deal of class and whiteness on its children.

Not to be outdone by these magnificent white trumpets was a whole row of yellow trumpets, blooming for the first time. Murray, reluctant to praise his things, said that among these flowers were several that "completely satisfied his taste in yellow trumpet daffodils" — and I might add, our taste, too. These seedlings were Arctic Gold  $\times$  (Galway  $\times$  early Mitsch 1a seedling). The flowers were an even deeper gold than the seed parent. There was a good deal of variety in form, but none in quality. The one which took my eye had a perianth as flat and round as a golden double-eagle. At a sharp right-angle to these flat petals was a long, extremely narrow golden trumpet, ending in a suddenly widened, rolled, ruffled, and flanged edge. The whole flower stood at attention, 90° to the stem and tall as any grenadier. The whole aspect of this flower was most uncommon, a sort of unselfconscious regality exuded from it. Murray preferred a larger, somewhat better formed and, if possible, smoother Arctic Gold.

To date, Murray has not produced a lb daffodil which he considers superior to Jolly Roger: Wahkeena by an unnamed Mitsch seedling with Bread and Cheese as one parent.

Looking over toward Mount Hood, our attention was immediately riveted by a row of Wahkeena. More than 250 feet long, any flower in this row could have stood with confidence in its division. And not far away was



another row of gorgeous blooms with which I was unfamiliar. Actually, this variety proved to be Trouseau, grown to such handsome proportions and such beguiling coloration as to be unrecognized by me.

Seedling H31 was startling in color and in size. With well-dressed and healthy parents, Paricutin  $\times$  Armada, this plant may be introduced as Multnomah.

For the first time I saw a pink trumpet daffodil which had *all* the features one thinks of in connotation with trumpet forms: plenty of cup length, wide expanding mouth, pleated throughout its length, a rolled edge, and looking us in the eye with a certain sort of maleness that is characteristic of the better trumpets. The color of the trumpet was an unqualified and satisfactory pale "pink." The parentage, Woodlea  $\times$  (Roman Candle  $\times$  Rima), leads one, correctly, to expect a cleancut flower. The plant had the added advantage of early bloom, being at full maturity when less than 25% of the seedlings were in flower.

Vantage, first seen by us in 1968, still has that deep raspberry frill and is now available on the market. An excellent sister seedling is worth introducing, if Murray can ever develop enough stock.

And speaking of "enough stock" — anyone having Yellowstone had better hang on to it and grow it with deluxe care, because the Evans' stock is now down to a total of a single bulb — double-nosed, though.

Arapaho was just opening. The edge of the cup was both lighter in color and wider than I had expected, making it a most attractive bloom.

Seedling 16/1, Daydream  $\times$  Bethany, is a beautiful yellow with a straight cup. It is being watched closely by both Murray Evans and Bill Ticknor, who has a little of it. The cup has an unusual peachy-buff shading, which does not fade or tend to reverse, and the entire effect is one of smoothness.

This season, the groups of seedlings which have Murray out to look at them four times a day are two series of pink doubles. The better of the two is Pink Chiffon  $\times$  (Rose Garland  $\times$  pink seedling). Some of these were as pink as anything seen in nondouble varieties, and one of them had a heart of pure raspberry. There was great variation in form, some being prim, classy things with exhibition styling. Others had such clusters of petaloids in the center as to make them actually of greater length than diameter. I fear these latter types would never open in our climate, but in Oregon some of these huge flowers were unusually attractive.

The other series of pink doubles was Pink Chiffon  $\times$  Carita. These were very nice and some were very pink, but on the whole this series was not as spectacular as those previously described. Between these two series were 76 double flowers in bloom or in bud. One of the stems terminated in two huge, fat buds — making for a double-double, I suppose.

Murray has a very real "thing" about whites. I had a running correspondence with the late Fred Board, and he rather strongly faulted Vigil as lending a certain narrowness of petal to its children. Murray Evans thinks rather highly of Vigil as breeding stock and compared it with Interim's role in the further breeding of pinks; i.e., although lacking in substance itself, it passed many fine ingredients into the mix of heredity.

The rufous hummingbirds engaged our attention from time to time, as they flashed their iridescent markings about the homemade feeders — soy sauce bottles filled with 1 part of sugar to 6 parts water, with red fruit coloring, semi-inverted in a netting sling.

Another sturdy seedling, Sacajawea  $\times$  Armada, will probably be introduced by the Dutch as Marimba. It is, as you would expect, an early, tall 2a with an orange cup. Another such introduction is a 2c to be named Lure: out of Wahkeena by (Content  $\times$  Flora's Favorite).

We were stopped in our tracks by a partial row of Honeymoon: Cantatrice  $\times$  Trousseau — large well-engineered trumpet blooms, on long stems, which excite by the very delicacy of their pale limy-lemon color. These flowers open with a white petal and a lemon cup; the petal becomes jaundiced and the cup a bit anemic until the two are almost the same hue. Old Satin does this, and although the whole process may sound like a bilious attack, the end result is bewitchingly beautiful. Perhaps I shall tell you more about flowers of this type when we meet in Portland this next spring.

Yosemite, a lovely 2c, came from pink breeding: Radiation  $\times$  (Trousseau  $\times$  Pink O'Dawn). The bloom is after the style of Ave, but the injection of Trousseau has made it somewhat less susceptible to basal rot.

Another child from unlikely parents is Profile. This tall, yellow-cupped Polindra-type flower resulted from a Limerick  $\times$  Broughshane cross — as if one were to mate a Chihuahua with a Newfoundland and obtain a Dalmatian. In the case of Profile, the stem is long, the trumpet shortened, the cup color diluted — a white-perianthed flower with a sparkling yellow cup has resulted.

A number of years ago Murray was helping Grant Mitsch during bulb-digging time. While resting at noon, he discovered a number of spontaneously thrown daffodil seeds on the sawdust-covered paths between the seedling beds. Being a curious cuss, Murray gathered about a Bull Durham sack full, planted them out, and from the resulting seedlings came the char- treuse Oneonta and another seedling, T54. This latter, bred to Accent, has resulted in a series of daffodils with an overall pinky-buff color. T54 itself had a white perianth and a buffy cup; the petals subsequently became jaundiced, lending the whole bloom its fascinating coloration.

In Murray Evans' experience, pollen taken from a double bloom, when it can be found, and placed on a single standard variety has never resulted in double progeny. The reverse cross, single pollen onto double-type bloom, gives a high percentage of doubles. However, Mrs. Richardson's current series of pink doubles has resulted from pollen taken from double varieties and placed on appropriate single blooms. Experiences such as these make daffodil hybridizing of continuing interest. If you like growing them, try sowing them.

Just to keep apace with modern trends, Murray also has a pink-cupped seedling with a yellow perianth: ((Binkie  $\times$  (King of the North  $\times$  Content))  $\times$  ((Shirley Wyness  $\times$  Mabel Taylor)  $\times$  (1b buff seedling  $\times$  unnamed 2b pink seedling))). Thus, as breeding material becomes of increasing complexity, the storage value of the Daffodil Data Bank is increasingly evident.

The largest *really* white daffodil on the Evans place is D207 (Petsamo  $\times$  Zero). This lacks some of the attributes of a good flower, but size is certainly not one of them.

A row of Ballyknock grew to such perfection that we could not recognize it, although the round perianth and narrow flaring golden trumpet could make it little else. Guy Wilson's heart would overflow could he but see his flower in Oregon.

Another series of 5-year-old seedling trumpets seized our attention: Glen-shesk  $\times$  Ulster Queen. These left little to choose among them and showed again the extraordinary whiteness that is going into the newer daffodils. One out of this group was chosen by Jean as her favorite.

For my taste the most unusual flower on the place was one Murray called "tobacco-pink." This child of Accent  $\times$  (Radiation  $\times$  Cordial) had a white perianth of fairly good form and cup of pink shaded with an opaque tan which made it about the color of Spanish tile. This description sounds a bit unlikely, but the actual color intensity approaches that of Mitsch's Cool Flame. We looked at this flower again by evening's last light, rich in violet and purple, and the cup could be seen glowing at least 50 feet away. I suppose the color description of "tobacco-pink" is fairly accurate, but Murray has declined my proffered name: "Bull Durham."

While on the subject of unusual flowers, let me tell you that we have also seen something about as uncommon as a unicorn. While walking down a row of pink seedlings, turning up little flower faces, Jean had the experience of turning up a truly pink 3b. Really! This good-sized bloom had a marvelously white perianth, of enough substance and size to make a sail-maker's heart leap for joy. The triangular, flat petals overlapped to an extent rarely seen. And at sharp right angles to them was the tiny cup, a pure deep pink, shading green toward the ovary. The cup was straight sided, nonflaring, delicately ruffled and sharply cut without a flange. If one were artistically capable of cutting out and putting together the ideal pink small-cupped daffodil, this would be it. As you might know it, in all the excitement, we have forgotten the parentage. Thus it ever has been, with parents of outstanding and gifted children.

Those of you fortunate enough to have ordered one or more of the H-44 seedling series are in for a lovely surprise. This long, long row of beautiful things is Frigid  $\times$  (Cushendall  $\times$  Cantabile). Frigid, usually a shy seeder, proved especially fertile to this pollen, and the late Harry Tuggle was unable to choose among them. He suggested they be put on the market, unnamed; this year is your opportunity to obtain a bulb or so of this unusual cross. The delicate loveliness of the flowers had the same appeal to me as when I handle a translucent bit of Belleek china.

Jean and I had dinner with Stella and Murray — one of those meals where you keep right on eating after you are full. Some kind of wild berry pie topped it off, and my digestive juices still flow at the mere thought of it.

Later, after goodbyes and promises to see them next spring, we drove down the narrow road which reluctantly leads to "civilization."

The next morning the big jet circled easily and gained altitude, and there stood Mount Hood, feet in daffodils and shoulders in the clouds. We thought over the past few days, and wondered if psychiatrists ever worked through flowers, and especially through daffodils. On the one hand is Grant Mitsch: shy, retiring, sensitive; and developing flaming pinks, ruby reds, flaring cups and exciting yellows where none existed before. On the other hand is Murray Evans: outgoing, rugged, and self-sufficient, and developing whiter whites, softer and pinker doubles, and tiny little cups with picoted edges. Do you suppose the flowers are trying to tell us something?

Jean and I hope you all intend to come to Oregon early in April 1972. We'd like to see you; you can find us either at Daffodil Haven or on the shoulder of Larch Mountain.

# MUSINGS AND MEANDERINGS

By POETICUS

Endangered species is a phrase one encounters with growing frequency. Usually it is applied to species of animals, but there are many species of plants which have been lost in the wild and others whose survival is threatened because their occurrence is limited and because of human greed in one form or another. The *Gordonia altamaha* (Franklinia) has not been found in the wild since 1790 and *N. × johnstonii* may have been lost although it can still be found in a few gardens. Many of our eastern natives are in full retreat and the New England Wildflower Preservation Society was created to see that no native species became the passenger pigeon of the plant world.

Daffodil species are found in the wild on the borders of the Mediterranean and as far as we are aware there is no organized effort in any of the countries involved to assure their survival. The taxonomy of the daffodil has been attempted a number of times, but the list of species and wild hybrids is still not final; however, a number of accepted species can no longer be found or are rare in the wild, such as *N. poeticus poetarum*, *N. minor*, *N. pseudo-narcissus bicolor*, *N. pseudo-narcissus gayi*, and *N. atlanticus*.

A number of dealers offer species and wild forms and it may be said that almost all, and probably all, of these are collected bulbs. Obviously depletion and ultimate exhaustion depends on the activities of the collectors and the ability of individual species to reproduce. Once the withdrawal of bulbs exceeds the normal increase, the species must be regarded as endangered, because the collecting of bulbs is not likely to be restrained as long as there is a demand and the bulbs are still to be found.

As a general rule, the cultivation of species is difficult and many are likely to prove short-lived. This is less true of *N. pseudo-narcissus* and its numerous subspecies, although some of these tend to go to leaves and stop flowering. The bulbocodiums are not reliably hardy in the north and are best flowered in a coldframe or greenhouse.

Those who profit from the gathering and sale of species and wild hybrids are not apt to concede that there are any endangered species, much less to name them. It would be helpful if someone who was familiar with conditions but not under the influence of a profit motive would report on the abundance or scarcity of the species now listed in catalogs. For their part, gardeners should order species and wild forms with restraint, keeping in mind any known facts as to their scarcity, their probable resentment of cultivation, and their lack of garden value. Many species are on the approved list of miniatures and if there is evidence that any of these are threatened, possibly the list could identify them or even delist them. Traffic in certain American wildflowers is forbidden by many states which harbor them and their exhibition in shows or use in arrangements is prohibited by sponsoring clubs.

\* \* \*

The Rosewarne Experimental Horticulture Station, Camborne, England, carries out field experiments for a number of commercial crops, including daffodils. Their reports are read with interest and careful study is almost certain to turn up some nuggets of daffodil gold. A recent report delved into



the characteristics of 634 cultivars, including size, and we were fascinated to discover that the largest of the flowers they tested is Tarzan, a 2b introduced by the de Graaff Bros. in 1948. We are told that specimens measured 14 centimeters, or 5.5118 inches; not quite the 8 inches one dealer has been known to claim for his products, but still a very respectable size.

If size is your bag, then Tarzan is your flower. We can't tell you where to buy it, but we can be of some help by quoting the official description: "Perianth creamy white, stained yellow at base, creased, top 3 segments buckled, often caught in corona. Segments slightly twisted, pointed, overlapping. Corona lemon, suffused orange with narrow edge of pale lemon, some white blotches on edge, fluted. Very rough, large, ugly. Neck grows badly in water. Poor poise."

Now that you are on your way toward being able to boast that you have the largest daffodil, we will lure you further by mentioning that three other varieties are tied for second place, measuring 5.12 inches. We will not disclose their names, but they may be had by sending a stamped, self-addressed envelope to Poeticus in care of the Editor of the Journal.

## SIR WATKIN REVISITED

In the March 1969 Daffodil Journal, I wrote of my acquaintanceship with the venerable Sir Watkin. Sir Watkin, now well over 100 years old, is a sturdy reliable all yellow 2a. In his youth, Sir Watkin cut quite a figure and was seen in all the best gardens. He was given the title of "The Welsh Peerless," and his picture was in every catalog. Now the golden knight is far surpassed by young dandies such as Monument, Space Age, Camelot, and Sunbird. He rusticates in the garden while they traipse off to the shows.

Sir Watkin, though, has every good quality except that of surpassing beauty. Jane Birchfield gave me one round bulb of it in 1962, and I planted it by a fence and left it alone. In July 1971, I dug Sir Watkin. In the past 9 years it had the following blooming record:

1963 — 1 bloom; 1964 — 2; 1965 — 4; 1966 — 6; 1967 — 11; 1968 — 18; 1969 — 28; 1970 — 32; 1971 — 40 plus.

I had never mulched it, fertilized it, or bothered it except to admire its flowers and cut them for the house or for friends. In July 1970 I was planting near Sir Watkin and was startled to see daffodil bulbs sitting at the surface of the soil. I investigated and found that Sir Watkin had multiplied so much that the population explosion had pushed the bulbs up and apart, not only exposing them but leaving a sizeable cavity between and under the bulbs. I pointed it out to my family and left old Sir Watkin alone.

This year I dug up the whole area, including Sir Watkin. I collected 53 bulbs, almost all of them small hard rounds a little larger than a 50-cent piece. The hole between the bulbs was still there and in the hole was the nest of a field mouse — tiny rootlets, soft mouse fur, and fine lint. The colorful old gentleman had a sideline of raising livestock.

— William O. Ticknor

## DAFFODILS IN LONDON, APRIL 1971

By ROBERT E. JERRELL, *Orinda, California*

No one could sensibly claim that the ideal time to receive a stranger warmly and graciously is during the first hours of setting up a daffodil show. Yet under just that circumstance I was given as reassuring and friendly a reception as anyone might hope for. As I entered the side door of the Royal Horticultural Society's New Hall in London, the array of crates and boxes, buckets of water, flowers, and other paraphernalia of a show told me at once I had found the right place. A slightly hesitant question (because I never knew if my American twang would be understood) led me quickly to Mr. W. J. Dunlop, who was busily and single-handedly arranging his impressive display. Though it was no time for conversation, he very kindly took time to introduce me to Mr. Brian Duncan of Omagh, County Tyrone, whom I had planned to meet. With flowers to unpack and entries to place he, too, could ill afford a break for social amenities, but break he did to introduce me to Mr. and Mrs. Tom Bloomer and others of the group from Northern Ireland. I tried to avoid the temptation of too much conversation about the flowers and the show by making myself useful in helping to place some of the entries on the benches. This had, of course, the personal benefit of giving me an insight into the organization and classifications used in this most notable of daffodil shows. Later, as some of the fever pitch began to subside, I found myself chatting with people whose names had for years been legend. Notable among these was Mr. Cyril Coleman, whom I had been told to speak to if I wanted permission to follow the judging the next morning. I sensed at once that I was talking with a serious grower with keen judgment and superb good humor. In a wry way, when I asked about the judging, he handed me his own entrance card and said, "If you have any difficulty getting in, ask them to contact me. I am not an officer in the Society, but I am usually consulted on most matters." There was a twinkle behind this remark that made me know my presence would be all right. We soon fell to conversation, about seedlings and the origins of Charity May and Jenny. The hour quickly drifted on until I suddenly realized, when we were interrupted in a pleasantly domestic way, that there was a hard day ahead and that I had had rather more than my share of conversation for the evening.

That next day was to be historic, of course. When I arrived, the judging teams were just beginning to group. More introductions to Messrs. Lloyd, de Navarro, Blanchard, Lea, Barr, and others, and more small talk. Then Mr. Barr suggested that it might be of special interest to me to follow the judging of the Amateur Classes, which included the competition for the Engleheart Cup — Best Exhibit of Twelve Flowers Raised by the Exhibitor. This was the first class judged by the team I accompanied. There were three entries, which is remarkable when we realize that probably only one person in North America, namely Grant Mitsch, would even be in a position to make such an entry, let alone bring in a round dozen flawless flowers on a given day. The quality of each exhibit was incredibly high, but to my eye one of the three had an almost luminous aura about it. This ultimately proved to be Mr. John S. B. Lea's winning group, which included his Canisp, Inverpolly, and Eribol among other named varieties and numbered seedlings. Mrs. Lionel Richardson, who had held the Cup for many years, took second

place, and Mr. Blanchard fell third, though such a fall was a very graceful one, indeed. The flowers of these exhibits deserve some individual attention.

Of the varieties in Mr. Lea's winning group only Canisp was known to me — and only by reputation — as a very high-quality 2c. As shown in London, it proved to be of slender and very elegant proportions that seem to me to give an insight into the particular type of flower that Mr. Lea seems to choose among his seedlings. The entire group appeared to have a special, classical style unmarred by the slightest informality of line or texture. The note of extreme refinement, almost austerity, centered on a bloom of Inverpolly, again in the 2c class, and a large, very white flower with a formal crown of middle length. To this went the award for Best Flower of the Show, and I understand this was a repeat win for the cultivar. Mr. Lea's 2b red, Eribol, was remarkable for its brilliance, but in my opinion his well-formed red and white 3b, which was shown under seedling number 3-41-62, was even better from the standpoint of contrast and color depth. This seedling has since been named Cul Beag and is unsurpassed but for the possible exception of William Rouse's Top Secret which I saw for the first time this spring at the Descanso Show in La Canada, California. It will be of interest to compare the performance of these flowers when they become available, because we know that Cul Beag was grown under cloistered conditions, while Top Secret came from the open garden. Both are incredibly fine on the show bench. Among the red-and-yellows the seedling 3-41-63, now named Torridon, was an intensely rich 2a with notable smoothness. Achentoul, which provided an entry as a red and white double, might best be described as an improved Acropolis with strong, clean contrast. Mr. Lea has done considerable work in Division 4 with particular emphasis on pinks of which his Kinbrace is a worthy example. Even this, however, is surpassed in my view by his seedling 1-61-62 which seems tighter, better, and without a quality of heaviness. These and other entries in the Engleheart competition were such that anyone who is seriously interested in exhibiting will be well advised to watch Mr. Lea's introductions closely as they appear commercially. The prestige that accompanies holding this highest of daffodil awards will, of course, move these flowers into considerable prominence.

Mrs. Richardson's entry in the race, which (as she described it herself) may have had better overall variety and balance, was lovely but not ultimately exciting. It is to Mr. Blanchard's third-place entry that I prefer to turn my comments. His seedling 71/3BR/1 was outstanding with a bright red-rim cup and lavish, deep green center. The named cultivar, Purbeck, is a 3b with an appealing pink-orange cup and good form. Seedling 59/45B is a deep, Blaris-type pink of considerable appeal. In general the shades of pink development on display at the London Show seemed rather washy to me and far behind some of the newer shades that are beginning to appear from our own Northwest, such as Murray Evans' Vantage or Mitsch's Cool Flame and Ruby Throat.

In preference to discussing Mrs. Richardson's entries for the Engleheart Cup I shall consider her commercial display as a whole. For the benefit of those who have not been able to attend the London show I should note that growers take stands around the periphery of the Hall from which they are able not only to present the cultivars they offer but also to accept orders for bulbs from the viewing public. Mrs. Richardson's is far the largest presentation, and it affords on excellent occasion to observe as many as a dozen

or more blooms of each of a great number of cultivars. There is a very real advantage to this for the prospective buyer, for a single entry for exhibition can be carefully selected and groomed, whereas a whole vase of one kind will tend to reveal overall performance and flower characteristics. Thus I made a number of notes at various stands with the intention of remembering not only outstandingly good flowers but also ones lacking in some respect. There is no doubt that too much material is introduced to the trade, and catalog remarks are seldom addressed to faults. For that reason it seems useful to mention some of the obvious shortcomings in flowers that were seen.

The Richardson stand dominates the others in the number of cultivars displayed and in the range of variation in form and color. One must note, however, that for all purposes only the first four RHS Divisions are represented. (Mrs. Richardson's current catalog lists only seven cultivars in the remaining Divisions, and only one of those is from her own raising.) Considering her flowers by Division, of the 1a's Lismore with a flanged trumpet and Olympic Gold were both fine, but the new Montaval was not up to quality. Its value may rest in its being late-flowering for this group. Among the 1a's I noted the 1971 introduction, Mount Ajax, as nondescript, and Renvyle as both pale and heavily ribbed. Also new was the 1c, Ashavan, which is both rough and crepey of texture.

In Division 2 the yellow sells made rather a stronger showing with the new and exceptionally smooth Golden Chance and Golden Aura of consistent quality in all flowers. Johore among the red cups showed good color but unfortunately prominent ribs. In the same color class I noted both Ayala and Royal Palace as commonplace and Royal Charm as narrow. Royal Jester in this group is very bright but strictly a decorative flower. Most impressive among the intense 2a reds was Cathay, with high quality and good, rich color though not up to the vibrance of Lea's Torridon. Lastly and most importantly in this class — but entirely different — was Shining Light, with a pale perianth suggesting a touch of apricot and a deep orange cup of an intriguingly restful and satisfying quality. I studied this vase of blooms at considerable length, and I do not hesitate to call it the finest cultivar on display in the Hall. It came from the work of the late Mr. Board, and if the bulb performs well in other climates, it stands a candidate for position among the handful of really magnificent show daffodils. The subtlety and flawless balance of its flowers suggest the hand of a master. One final note in this general color group should be made about another flower from the same grower, Altruist. My understanding is that Mrs. Richardson will introduce this next year (1972), and it will certainly be the finest thing to date in the vein of apricot perianths. In addition to magnificent color, it has solid substance and an appearance of stamina. Only time, of course, will tell if it will endure sun; but even if not, it would merit whatever trouble is necessary to show it as it appeared in London.

Among the Division 2 bicolours Relko, which is new this year in the orange-cup class, was unfortunately past prime condition. Nonetheless, it was worth seeing for its fine, clear color. Don Carlos showed prominent ribs and was not very white but was colorful all the same. Irish Rover presented an appealing variation with the addition of a prominent light edge to the orange cup. Still my personal note suggested waiting for the price of this to come down. The red and white Barbados, introduced last year, has a



small, deep cup that seems oddly out of proportion with the perianth, creating for my taste an unbalanced flower. The same Kilworth  $\times$  Avenger cross produced Fire Rocket, which is clean and quite smooth. Bacchante, in the same color class, again showed conspicuous ribs. Rossini, another red from Kilworth  $\times$  Rockall, was simply noted as inferior to its pollen parent, which of course sets an unusual standard of excellence. Ringleader, a new one with a lemon crown brightly edged with orange, is splashily colorful; but it was staged next to Acropolis, and in comparison Ringleader's perianth appeared rather gray.

The large-cup pinks were well represented with Fair Prospect attracting considerable attention. It is a flower of good quality and color, but it seems a bit stiff and not ultimately of the most appealing design. Celtic Song is delicately colored and quite smooth. Minerva is very pink but a disappointment because of a crepy perianth of terrible quality. Ophelia and Oriana are both delicate and very pleasant. Orpheus was noted as small and off-white, which is a frequent shortcoming of pinks generally. Rainbow is really quite a good flower with a clear band of pink in the vein of Mitsch's Coral Ribbon. It would be interesting to grow or exhibit these side by side for the sake of comparison. The last pink noted at Mrs. Richardson's stand was Salmon Spray, which is of good pink color and smooth, though the substance of the flower seems thin.

Greenjacket, in the class of small-cupped bicolors, properly deserved close attention. The cups in this cultivar seemed irregular, which may have been simply an effect of the growing season, but the flower is very good and colorful with its green center and brilliant red edge. Its sister, Green Linnet, though very white was not by comparison distinctive. The last noteworthy 3b was Ariel which I marked with the single word "quality."

The only small-cupped white I remarked in this display and elsewhere in the Exhibition Hall was Verona, of which I had heard much but never seen. The flower is indeed very good but I was surprised to find that it is not as smooth as might be hoped. Once again this may have been an effect of the season or simply a matter of grooming.

Although a number of very interesting flowers are beginning to appear in Division 4, nonetheless in this display I noted only Gay Song, which I remarked as gross and not very white.

There were several smaller commercial stands in the hall, mostly from Northern Ireland, and the brightest and most arresting of these was Rathowen Daffodils of Ballymena, which is a private undertaking of Mr. and Mrs. Tom Bloomer. The exhibitors from that area were at the disadvantage of an extremely early season which limited the number of yellow flowers available for display. Even so the Rathowen stand appeared unusually fresh and colorful. Mr. Bloomer features only his own cultivars, and his own air of cheerfulness may be reflected in his choice of daffodils. The only categorical fault I might find, and this seemed more generally true at this show than I would have anticipated, was a tolerance of ribs in the perianths; still the overall quality of cultivars was high, with an apparent emphasis on whiteness. Outstanding to my mind was a very white 3b seedling, 19/78/58, with a wire rim of color, which one hopes will be introduced in the future. Woodland Prince is a yellow-cup 3b with distinctive star shape. Woodland Star, which to my mind is a name that might better have been given to the last mentioned, is a red 3b with fine contrast. This color group seem a

special interest of Mr. Bloomer's, with Omagh and the rather whiter Woodland Splendour as additional show flowers of good quality.

Ballydorn Bulb Farm of Killinchy, County Down, and Carncairn Daffodils Ltd., Broughshane, County Antrim, both had interesting displays with the latter offering one of the real treasures of the show in the pink-cupped 6b, Foundling. This is an extremely sturdy, almost military-looking little flower that might be described as stiff but that comes off very well indeed. The pink is rich and uniform, and the perianth segments are evenly reflexed with heavy substance suggesting that the flower would hold well.

Mr. Dunlop's stand from Dunrobin Bulb Farm, Broughshane, Ballymena, showed some of the limitations of the advanced season and was a bit at the disadvantage of the lighting in a corner of the hall but was still one of the commanding displays at the show. For this reason it seems appropriate to mention his flowers not only as exhibited in London but also some as they have been grown in California. Enniskillen and the newer Irish Splendour are 3b reds of great brilliance and individuality, with Irish Splendour coming into flower several days later for us. Glenwherry is always worthy of mention for its sparkling whiteness and precision of form. The 2a Moneymore is of special interest because of the intense brassy depth of color in the perianth which almost suggests that a new color value has been introduced. Finally, grateful thanks will always be due Mr. Dunlop for the introduction of Ormeau, which is hard to surpass for perfection of form and dependability on the show bench.

The last flower I wish to mention had become almost legendary in California, and if I remember correctly it was exhibited by Mr. de Navarro. The cultivar is the 3b Estrella and it is as flawlessly formed and beautifully colored as anyone might wish. Mr. Blanchard spoke of it in some detail, and I gathered that he (or perhaps his father) had acquired the first bulbs from Australia or New Zealand. The discouraging note is that he has been able to increase his stock hardly at all in the years it has been in England. This sounds like a plant of weak constitution, which is profoundly regrettable. Hopefully it may gradually become sufficiently available to be tried in other growing areas where it may be better able to grow vigorously, for it is certainly a flower with few rivals from the standpoint of exhibition.

## YEAR-ROUND DAFFODILS

Sources for daffodil design household accessories in addition to listings in September 1971 Journal include: March 1971 House and Garden, page 97; April 1971 House Beautiful, page 99; May 1971 House Beautiful, page 116 (this shows "Daffodil Dot" sheets in a wild color but they do come with white background and with yellow background and are not only great morale builders but look good on the clothesline). Bath towels with daffodils applied on them by SAYCO of California, and demitasse cups of Hammersley bone china decorated with dainty daffodils are carried by some top department stores. Tea towels by KAYDEE handprints of Hope Valley, Rhode Island and gilded flower-of-the-month spoons for January and April are sold through some of the junk-mail gift catalogues.

— MEG YERGER

## JUDGING DAFFODILS

By MICHAEL SPRY, *Past President, Australian Daffodil Society*

*Reprinted from The Australian Daffodil Society Newsletter, April 1971*

*The Royal Horticultural Society of Victoria in conjunction with some of its many affiliated Societies, is conducting a two-year General Judges' Course at Burnley Horticultural College for some 38 interested horticulturists who aspire to be judges. The course is conducted for 2 hours every second Tuesday, and all flowers, vegetables, and Bonsai are included in the syllabus.*

*The following is an extract from the lecture delivered by our immediate Past President, Mr. Michael Spry, to the course:*

The first rule of judging is to have humility. You will be chosen to judge living, natural flowers, which have been produced by years of painstaking work by all sorts of sensitive dedicated people. And when you cross the hall into the amateur and novice sections, the flowers there, in many cases, will have been grown by eager beginners and children wanting to learn. Be careful what you say. I deplore the tendency of some judges to sharpen their wits on the work of the exhibitors, and to pass bitter, caustic, and arbitrary comment on their fellow gardeners. The fact is: you are not there to judge, you are there to help. When you fully appreciate this, you will make a good judge.

It is of the greatest importance to know the Classification System for Daffodils. . . . This new Classification System was adopted world-wide in 1950. It is logical and simple, and places measurement first and color second.

Schedules are still unsatisfactory . . . They are still full of errors, large and small, in large and small shows. Study the schedule carefully before the show, and enquire . . . if you are puzzled or confused, because if you are then so will be the exhibitors, and judging will be hopeless.

The basis of good judging is to develop understanding through experience, and not by learning a rigid framework or by memorising a meticulously detailed pointing system. Pointing systems I regard as necessary evils.

It is necessary to understand the evolving process of how and why the hybrid daffodils came into existence, and if the trainee judge can appreciate this, then he or she will be able eventually to tackle any show.

In Nature, the flower, its productive parts, its reproductive ability, the insects, are all one system. The flower must attract insects, there must be an insect to fit it, the sexual parts must be so placed that the insect lands on them, walks on them, or brushes against them. To put it another way: a flower must have a definite form to survive.

Man does not bother with this at all in a flower-breeding program; (a) as he is doing the cross-pollinating the natural arrangement of the flower and its stigma and anthers are no longer necessary; (b) Man has his own arbitrary idea of beauty which may or may not conform with Nature (usually not), he does not take Nature into consideration, and usually, in a breeding programme, his flowers finish up quite different from the natural wild flower.

If you appreciate this fact, you will begin to understand how to approach the judging of exhibition daffodils, or for that matter, any type of exhibition flower. What the trainee judge has to appreciate and accept is that two systems exist, and that there is a profound dichotomy.

Let us look at a few examples. Trumpet daffodils, in the wild, tend to live in mountainous places, as well as the colder and wetter parts of Northern Europe and England. They flower with their heads down — they have to, as they flower in rain and mist, and the pollen and stigma must be kept dry and warmer than the surroundings. But Man wants to see the flower — its shape and color — so he breeds them with a right angle neck so that they look at him (and the judge). A trumpet species of this type, growing for example in the French Alps, would rapidly die out — cold mists would blow in, rain would wet the pollen, and cross-fertilization would not take place.

Again, in Nature the perianth segments are irregular. They provide a pattern of light and shade of different color tonings that attract the insect; and the wind, moving through the segments, rocks the flower from side to side. Man, the perennial engineer and undying conformist, decides to breed a circular perianth, the more circular it is, the more perfect he will consider it to be; and also, viewed side-on, it shall appear quite flat. In Nature, this plant would not survive — the flatter the perianth the less play of attracting light and shade would there be, and the less the natural contrasts for the pollinating insect to observe. The large round perianth would act like a sail, and one really good gust of wind would damage the neck or break the flower off.

Lastly, as an exercise, I would ask those reading this article to compare the arrangement of stigma and anthers that we tend to breed into our exhibition daffodils with the beautiful arrangement apparent in *Narcissus bulbocodium*.

Some of these ideas may not appear to be quite obvious because we all spend so much time in protected gardens with specially constructed environments and microclimates. Take away our artificial barriers (and there are many of them) and let Mother Nature in, and then see what happens. In truth, if you visit some of the daffodil beds of the specialist breeders, you will be quite staggered by the number of stakes, clips, pins, elastic bands, and plastic hats. Still, this is apparently what Man requires.

To sum up: the species of daffodil is a part of Nature; the hybrid exhibition daffodil is a reflection of civilization.

I do not want you to think that all that the breeders of exhibition daffodils have been doing over the last century is to breed geometrical monstrosities. What is important to grasp is that geometrical principles and conformity to Man-made precepts are the basis of the exhibition daffodil, and that within these limits some exceptionally beautiful and colorful daffodils have been produced.

It is vitally important to remember that the first thing the judge has to look for on the show bench is beauty. The novice judge and the trainee judge have to continually ask themselves: "Is it beautiful? Is the flower coming right out from the show bench at me with sheer overpowering style, character, and beauty?" This level of understanding and appreciation of daffodils takes some years of experience to achieve, but there is no doubt that a training course is a valid short cut.

Do not, at a show, advance menacingly towards the bench with pencil and paper in hand, a head full of pointing systems and a desire to pass judgment on your fellow men. You will get the wrong results.

What to look for in judging:

- 1 (a) No wire or elastic band or any other support above the top of the container;



- (b) Dressing of the flower allowed, but mutilation is not.
- 2 (a) Condition: bright, clean, fresh, new, unmarked.
- (b) Form: regular, even, balanced, symmetrical, smooth (but not necessarily flat), round, overlapping. Beauty, style.
- (d) Texture: strength of petal, substance, evenness of texture, not coarse, flimsy, or thin.
- (e) Poise: how it sits up; how it is arranged. Character.
- (f) Stem: strong, clean, straight. Short, strong neck. The length of the stem should balance the size of the flower.

## COLD DAMAGE

(*From Hybridizing Robins*)

Just how low a temperature will daffodils stand? Several years ago the Atlanta area had a freeze which I understood killed all foliage and buds above ground but I do not know the temperature. My thermometer (Oregon) was 14 degrees when I got up the morning of March 1, the coldest of the winter. A few of the early ones were in bloom and many more in bud. I had visions of everything turning black. Two or three flower clusters of Soleil d'Or did turn black as well as one bud of California Gold. Some stems never straightened up but apparently that was the extent of the damage. On March 12, Matthew Zandbergen wrote: "We have had a mild winter but experienced a very cold spell of late with temperatures 17 degrees below zero Centigrade. The coldest temperature registered since registration takes place. This as you can imagine has not done the early varieties which were about to open much good. I have Bambi, *N. cyclamineus*, Minimus, Tête-a-Tête, and Jumbie out in my yard." That temperature Centigrade is about two degrees above zero by our thermometer and the flowers went ahead and bloomed!

— GEORGE E. MORRILL (May 15, 1971)

Daffodil season has come and gone, with its joys and disappointments. This year I have had more disappointments than joys, however. I have lost about 50 varieties, mostly confined to one bed, and I am not sure of the cause. All the affected bulbs grew; some grew enough to bloom (though distorted) and some grew only about two inches and stopped. I have dug up most of the ones that look bad, and all the bulbs have dead roots, most have rotted basal plates, and in some cases the bulbs are also rotted. This bed was newly prepared and planted in the fall of 1969; last year everything looked fine. Since all the bulbs have dead roots, I have come to the conclusion that the bulbs froze. I should add that when I dug them, they were not very deep, leading me to suspect that the bed settled, leaving the bulbs at a shallower depth than was good for them. We had a comparatively mild winter until about the end of January; there were many varieties showing growth. Then it got very cold with no snow cover. It was also very dry, and along about late February or March I watered during a warm spell. Perhaps this was my undoing. I think the bed should probably be fumigated before being replanted with new bulbs. Any comments about cause or cure or affect will be appreciated. (May 18, 1971)

— MARY LOU GRIPSHOVER

## OPERATION RESCUE

By HELEN A. GRIER, *Yorba Linda, California*

Have you ever had the misfortune of having a stem of some choice cross broken off before the seed had fully matured? If so, you will be interested in learning that the seed can be saved providing the stem is long enough and is placed in a solution of water and sugar. Rainwater is best, but if it is not available, spring or city tap water will do. Add one teaspoon (scant) of sugar to one quart of water, add two drops of 0-10-10 fertilizer to the solution, and stir well to mix thoroughly. One teaspoon of white Karo syrup can be substituted for the sugar and seems to work equally well.

Cut the stem bearing the seed pod, just enough to remove any dried or damaged tissue, remembering that the longer the stem the better are your chances of bringing the seed to maturity. Place the stem in about 2 inches of solution. If there is more you will lose too much stem at each change of solution as you will have to cut off part of the stem each time you change to a fresh batch of the solution. If after a while there is no breakdown of tissue at the end of the stem, and the solution is still being used, just pour in a bit of solution to replace that which has been used. Change the solution when the end tissues of the stem begin to rot. The stem may have to stay in the solution for a month or more before the seeds mature: the length of time will depend on the age of the seeds when the accident occurred. As the stem does manufacture some of the necessary foods for the seeds, as much of the stem as is possible should be kept healthy and in a good condition. The solution just helps this cause along. Also, the stem in the container should be placed in a well-lighted area, but not in direct sunlight, and it should be kept as cool as possible, so the natural processes can continue. Too much heat will speed the breakdown of the plant tissue and thus defeat the project.

When the seed pod has matured it will split across the end in a normal manner. When this happens, remove the stem from the solution and allow it to stand upright in a dry container until the pod cracks open, showing the seeds within, which is usually within a 2-day period. At this time, remove the seeds and count them, checking the number of plump, shiny black seeds against the number of small, off-colored or shriveled ones. Plant the seeds immediately in a damp mixture which contains NO fertilizer. Place the seed container in the coolest shadiest spot in your garden, and check it occasionally to be sure it is not heating up during the day or drying out too much. It may be necessary to whisk a fine mist over the surface from time to time to prevent excessive drying. In the late fall start watering the seed container and carry on as you do for your area. In the spring you should be rewarded with several good seedlings, if all has gone well.

To date, I have two different batches of seedlings that have received this treatment and another double batch of seeds from this season, which have not yet been planted. Of the 2-year-old seedlings, three out of five have survived. There were eight seeds originally, but three of them were badly shriveled. These seeds were not planted until late in the summer, and the low return was probably due to the loss of stamina from excessive drying before the seeds were planted. These seeds ripened on a 9-inch stem and were from an F<sub>2</sub> cyclamineus hybrid. Four of them sprouted the first year, but one was very fine and small (probably closer to the species) and failed to live thru the hot dry summer. The second group of seedlings are from

2a × 3a parents. There were six seeds in the rescued pod; five of them have sprouted and are doing well. The last two batches of seeds are from Quickstep × a Richardson pink seedling and Quickstep × Dove. These two batches came from very short stems, 2 and 3 inches long, and do not look at all promising, but will be given a little extra care and attention in the hope that there will be a few survivors.

But whether one wins or loses it is better to have tried and lost than never to have tried at all.

## DAFFODILS IN SOUTH AFRICA

By ADRI ZANDBERGEN, *Maraiburg, Transvaal, S.A.*

*(From a letter to William O. Ticknor)*

My father thought you might be interested in some daffodil news from our part of the world. Our organization, the Harry Deleeuw Company, is the largest bulb company in South Africa. . . . Our firm grows about 25 commercial varieties of daffodils. From our pricelist you will learn these are all "old" varieties. However they have proved themselves in the warm South African climate! At the same time we are testing "new" varieties at our farm at Belfast (one of the coolest spots in the Transvaal, where we also grow tulips). So within the next few years we hope to increase and improve our daffodil assortment (including yellow trumpets and doubles). Our mail-order outlets and other big customers are fully cooperating with us. Already daffodils can be seen in many gardens and we have come a long way from the time that daffodils, and all bulbs for that matter, were virtually unknown in this country.

To bring the South-African public to the same advanced daffodil level as in the U.S.A. or Western Europe will be another big task. Of course there is a European population of only 3½ million or so. (Although economic power of the Bantu population is increasing rapidly.) Furthermore many parts of the country are warm and very dry. All the same I have already been in contact with (among others) The Transvaal Horticultural Society in Johannesburg. We have recommended that they stage daffodil competitions according to RHS rules and classifications. Already there is a small group of fans who are building up their own daffodil collections (some of them having visited the RHS shows in London). If there is further news I will let you know.

Should you or any of your ADS members ever come this way, we would be most glad to show you or them around a bit. South Africa is a most fantastic country with plenty of sunshine, beaches, game reserves, wild flowers, etc. My father is coming out this November and I hope to show him the Garden Route in the Cape Province as I will be on a business trip in that region. My father seems to be enjoying his trips to your conventions!

*The 21 cultivars listed in the pricelist may be of interest to ADS members in warmer areas: Actaea, Aranjuez, Birma, Carlton, Cheerfulness, Darling-ton, Early Splendour, Flower Carpet, Fortune, Monique, Mount Hood, Mozart, Orange Bell, Paperwhite, Pink Select, Scarlet Gem, Semper Avanti, Thalia, Trevithian, Unsurpassable, Yellow Cheerfulness.*

# BULLETIN BOARD

## FALL BOARD MEETING

Thirty-five ADS directors attended the fall Board meeting on October 2 at Lexington, Kentucky. Mrs. J. C. Lamb was our hostess. Mr. and Mrs. Lamb entertained the directors and their guests on Friday evening with a patio picnic supper at their home.

The Board meeting was held on Saturday at the Continental Inns of America. Reports were given of officers, seven regional vice presidents, 14 committee chairmen, and the Executive Director.

With the membership remaining above 1400 and the controlling of expenditures, the Treasurer saw no necessity of raising dues at this time. The Committee on Miniatures decided not to list sources of miniatures because of the many complications. Mrs. W. Kent Ford has received all slides and slide sets from the late Larry P. Mains' collection and will be updating and improving the sets as soon as possible. Ceylon was chosen by the Public Relations Committee as the daffodil variety to promote in 1972. The new roster format was typed camera-ready by the Executive Director at a saving of \$335.60 to the Society. Twenty-eight new varieties of daffodils were registered this year in the United States from three American hybridizers. The Clemson Test Garden report is now available in printed form: Research Series No. 137. South Carolina Agricultural Experiment Station. Miniatures have been added to the test garden this year.

Regional vice presidents' basic expense allotment will be supplemented by 50 cents per member in excess of 125. A Memorial Fund was established, the monies to be used for special projects to be determined and administered



At Lexington: Mrs. J. C. Lamb, Walter E. Thompson, Dr. William A. Bender, Mrs. Robert F. Johnson

*Photograph courtesy of The Lexington Leader*



by the Executive Committee. The Board accepted an offer of a trophy in memory of Larry P. Mains. Committees were appointed to study the need for refresher courses for accredited judges and to establish a scale of points for judging daffodils in pots. The Board authorized the 1972 Convention Committee to hold a competitive show at Portland, to suspend the ADS show rules as to printed schedule, size and number of classes, and to offer any ADS awards they choose to offer.

The Saturday evening banquet tables were enhanced by beautiful orchids, a gift to each of the ladies from the Blue Grass Orchid greenhouses of our hosts, Mr. and Mrs. Lamb. The program was a color slide presentation by several members: Mrs. W. Kent Ford, a panorama of ADS conventions; P. R. Moore, Jr., and Mrs. J. Robert Walker, from the British Isles; Willis H. Wheeler, from the Isles of Scilly; Wells Knierim, wild flowers in Switzerland.

— Mrs. Robert F. Johnson, *Secretary*

### CHANGES IN ADS AWARDS

At its meeting on May 1 the Board of Directors approved the addition of a miniature white ribbon to the list of awards available for ADS-approved daffodil shows. At the same meeting a motion was adopted that the ADS Red-White-Blue Ribbon be made available to major daffodil shows overseas. When the Board met again on October 2 the following actions affecting awards were taken:

(1) The rule in the *Rules for Show and Schedule Chairmen* concerning the selection of the best standard daffodil in the show was revised to read:

"Any judge may select one candidate for the best standard bloom, except that if a section calling for single stems provides for its champion, no other flower in that section shall be eligible. All judges shall participate in the final selection of the best standard daffodil, but no judge shall take part while any entry of his is in competition."

(2) The Miniature White Ribbon shall be made available to all shows if the schedule includes at least 2 classes for vases of three stems of miniature daffodils of one variety.

(3) The Harry I. Tuggle, Jr., Trophy will be engraved with the name of each winner and all items of expense will be added to convention expenses.

(4) The Board accepted Mrs. Theodore Pratt's offer of a permanent trophy in memory of Larry P. Mains and empowered the Executive Committee to handle any subsequent developments. Later in the day the Executive Committee met and determined that this trophy would be offered annually at National Daffodil Shows for a collection of three stems each of nine varieties of standard daffodils from Division 3. Transportation expenses will be added to convention expenses.

(5) The Board established a new award, the Miniature Rose Ribbon for a seedling which the exhibitor considers would be appropriate for consideration as a miniature variety.

The *Procedure for Obtaining Awards from American Daffodil Society, Inc.*, available to show chairmen, is being revised to incorporate the changes necessitated by these and other Board actions.

— Franklin D. Seney, *Chairman, Awards Committee*

## SYMPOSIUM

The 1972 Symposium ballot will be printed in the March issue. If your season begins before you receive the Journal, keep the Symposium in mind as your season unfolds.

### DAFFODIL SCHOOLS

The following have been reported:

Dallas, Texas, March 17: Course 3 (Mrs. W. D. Owen, Chairman)

Nashville, Tenn., April 9: Course 3.

Columbus, Ohio, in April: Course 2.

### ADDITIONS TO APPROVED LIST OF MINIATURES

The last Approved List of Miniatures appeared in the December 1969 Journal. The December 1970 Journal contained a list of these four cultivars which qualified to be added to the list:

1a Bagatelle

5a Doublebois

1b Lilliput

3b Paula Cottell

We have now received enough votes for the following two cultivars to enable them also to qualify as additions to the list:

7b Clare

3c Picoblanco

Thanks are rendered to those members who have written to the chairman with nominations for additions. It is hoped that during the coming season more letters will be received indicating cultivars, grown in the individual member's garden, that are considered worthy of addition. The accepted criteria for miniatures must be kept in mind:

1. It must be suitable for the small rock garden.
2. It must be unsuitable for exhibiting in the standard classes.
3. It must fit in well with the present list.

As it is recognized that cultivars on the established list should not be subject to review more than once in several years, and as there was a complete review only two years ago, it will be some time before opinion will be invited as to removal of any on the present list.

— John R. Larus, *Chairman*

### JUDGING DAFFODILS IN POTS

The committee empowered by the Board to create a point-scoring scale to be used in the judging of potted daffodils would like to hear what shows have sizeable sections for competitive exhibits of daffodils in pots. The committee is aware of the scope of The Philadelphia Flower Show in this respect but would like to have information about others. Please help by writing to Mrs. Merton S. Yerger, Chairman, Box 97, Princess Anne, Maryland 21853 before January 10, 1972, giving: (1) name and address of sponsoring group, (2) place and date of 1972 show, (3) customary number of potted daffodil exhibits.

## BLOOM DATE RECORDS

In the March 1971 Journal (page 173) members were invited to send certain bloom date records to Mrs. Daniel J. McNamara, 68 Brooktree Road, Hightstown, New Jersey 08520. More than a hundred postcards and letters were received, and a summary of the responses is being compiled. Meanwhile, additional responses would be welcomed, and would add to the value of the study to be printed in a future issue of the Journal. There is particular interest in the *Sequence* of bloom of the earliest and latest five varieties in reported gardens.

### "WHERE CAN I GET . . . ?"

Requests continue to find their way to your Bulb Broker for cultivars desired by members. If you can fulfill one of these requests, please write directly to the one seeking the bulb. And if YOU'RE looking for a specific cultivar, and can't find it, send your request to Bulb Broker Mary Lou Gripshover, 2917 North Star Road, Columbus, Ohio 43221. And don't forget to let us know when a request has been granted.

CULTIVAR:	DESIRED BY:
1b Effective	Mrs. John P. Robinson, Palmer, Virginia 22533
11 Hillbilly	Michael A. Magut, 8 Bunker Hill Dr., Trumbull, Connecticut 06611
11 Hillbilly's Sister	Michael A. Magut
2a Red Cross	Mrs. W. W. Kinsey, 118 South Walnut St., Philippi, West Virginia 26416
	PREVIOUSLY PUBLISHED:
1b Locarno	Mrs. Robert Zellman, 14 Daniels Place, White Plains, New York 10604
<i>N. bulbocodium serotinus</i> (The Giant Hoop-Petticoat)	Mrs. D. O. Harton, Jr., 607 Davis St., Conway, Arkansas 72032
2a Sealing Wax	Mrs. D. O. Harton, Jr.
2a Sealing Wax	Michael A. Magut
5b Raindrop	Mrs. William C. Baird, 1874 Collingswood, Columbus, Ohio 43221
3a Twinkle	L. P. Dettman, Grassy Flat Rd., Diamond Creek, Victoria 3089, Australia
3b Dick Turpin	George S. Lee, Jr., 89 Chichester Rd., New Canaan, Connecticut 06840

## 1972 DAFFODIL SHOW DATES

A supplementary list will be published in the March issue of the Journal. Send information before January 10 to the Awards Chairman at 308 Longwood Drive, Newport News, Va. 23606 as follows: date of show; city or town where it will be held; show address or building; sponsor of show; and the name and address of the person to contact for information.

### Early Shows:

March 16 — Dallas, Texas — Texas Daffodil Society State Flower Show at the Dallas Garden Center, State Fair Park; information: Mrs. J. Elmer Weaver, Rt. 1, Box 368, Cedar Hill, Texas 75104

- March 25 — Morrilton, Ark., Arkansas Daffodil Society State Show at Morrilton High School; information: Carl Amason, Rte. 3, Box 180, El Dorado, Ark. 71730
- March 26—Memphis, Tenn. (Mrs. Charles A. Crump)
- March 30-31 — Atlanta, Ga., by the Georgia Daffodil Society, the Atlanta Garden Center, and affiliated clubs at Rich's auditorium; information: Mrs. Charlotte Bates, P.O. Box 4539, Atlanta, Ga. 30302
- April 1-2 — Hernando, Miss. at the De Soto County Youth Bldg., by The Garden Study Club of Hernando; information: Mrs. Morris Lee Scott, Rte 3, Box 78, Hernando, Miss. 38362
- April 1-2 — Muskogee, Okla. — Southwest Regional Meeting and Indian Nation Daffodil Society Show at Muskogee Civic Center; information: Mrs. L. F. Rooney, 7 Spring Creek Road, Muskogee, Okla. 74401
- April 8-9 — Nashville, Tenn. — Tennessee State Show at Tennessee Botanical Hall, Cheekwood, by the Middle Tennessee Daffodil Society; information: Mrs. John M. Bates, 2417 Valley Brook Road, Nashville, Tenn. 37205
- April 8-9 — Gloucester, Va. by the Garden Club of Gloucester at Gloucester High School; information: Mrs. Chesterman Constantine, Gloucester, Va. 23061
- Later Shows: (Full information will be given in the March issue.)*
- April 15—Shelbyville, Ky. (Mrs. Ralph Connor)
- April 15-16 — Newport News, Va. (Mr. Francis J. Klein, Sr.)
- April 19-20 — Baltimore, Md.
- April 21-22 — Norristown, Pa. (Mrs. James J. Tracey)
- April 22-23 — Washington, D. C. (Mrs. E. L. Gates)
- April 25-26 — Chambersburg, Pa. (Miss Nellie C. Baker)
- April 26-27 — Downingtown, Pa. (Mrs. Ed. M. Baker, Jr.)
- April 28 — Columbus, Ohio (Mrs. James Liggett and Mrs. W. M. Pardue)
- April 28 — Wilmington, Del. (Mrs. John F. Gehret)

— FRANKLIN D. SENEY

## HERE AND THERE

Alexander H. Schaper of Binghamton, New York, a Regional Director of the Northeast Region, died on September 29 after an illness of two months. Mr. and Mrs. Schaper wrote for our September issue of some of the pleasure their daffodils gave them this year.

Newsletters have been received from the Middle Atlantic and New England Regions, and from the Middle Tennessee and Central Ohio Daffodil Societies.

The Middle Atlantic Region held a most satisfying fall meeting on September 18 at the Chamberlin Hotel, Fort Monroe, Va. The program included a lively panel on judging, moderated by Mrs. Howard B. Bloomer, Jr., with Mrs. R. L. Armstrong, Mrs. R. W. Wheat, III, Mrs. D. H. Patteson-Knight, and William G. Pannill as panelists. After lunch Mrs. Merton S. Yerger demonstrated methods of potting daffodils, and after dinner several members showed slides of daffodils at home and abroad.

The August issue of the New England Region Newsletter included the



annual "Review of the Catalogs," with comments on the offerings of nine dealers.

The Middle Tennessee Daffodil Society Newsletter gave news of members and Society plans, including a rather ambitious daffodil bulb sale, scheduled in conjunction with four general horticultural events at Tennessee Botanical Hall in Nashville in October.

The Charlotte Sawyer Memorial Daffodil Trail was dedicated last spring in the Memphis Botanic Garden. Over \$500 in memorials had been received by midsummer; contributions may be sent to Mrs. William Van Winton, 4930 Roane Road, Memphis, Tenn. 38117

The Central Ohio Daffodil Society has a combined card file of cultivars grown by members.

The Distinguished Garden Award of the Pennsylvania Horticultural Society was awarded to Mr. and Mrs. Charles A. Gruber of Norristown. The citation read, in part, "Your garden is known to hundreds. In the Spring you have open house for days on end when you welcome friends, colleagues, and students who come to enjoy and study your collection of daffodils. . . . We at the Pennsylvania Horticultural Society honor you for having created a garden full of beauty and diversity and for the warm hospitality you show to others who can enjoy it with you." ADS members who attended either of the Philadelphia conventions will remember the Gruber garden.

The copy of the Tasmanian Daffodil Council Newsletter for the 1971 season sent to your editor bore the note: "You may have an odd feeling that you have read this before! Thanks for so much interesting material." Inside we found quoted from our issue of March 1971 the item "Good and Bad Parents" by Bill Pannill, and part of "Freedom of Flowering," which we had quoted from the Journal of The Daffodil Society (England). A page of the Washington Daffodil Society show schedule was also reproduced and characterized as "a model of concise arrangement."

The National Daffodil Society of New Zealand has sent a publication of 45 pages, 1971 Annual Reports and schedules for the National shows for 1971. 1970 show winners are reported in considerable detail, and there are several articles, one on nematode diseases.

## OSCAR RONALDS' LAST PINK CROSSES

*(From Australian Daffodil Society Newsletter, June 1970)*

Now that they have had some publicity in various parts of the world, it is about time that I jotted down a few notes about "Oscar's Memory," "Love-lock," and No. 311.

After the war, Oscar Ronalds, casting about for some different shades to add to his Mrs. Oscar Ronalds, Tarago Pink, and so on, tried The Brodie's Wild Rose. Some of the seedlings of these crosses flowered early in the 1950's, and I obtained them, under number, after he died.

Three of them were quite outstanding and similar in shape and color. As they all have the same breeding — Wild Rose  $\times$  Mrs. Oscar Ronalds — it is likely that they came from the same pod. Oscar, however, gave them different numbers, so obviously they were different from birth.

They are all rather late, and of an extraordinarily deep pink color that borders on pure alizerin crimson. No. 311 will probably not be named as it is a very slow increaser.

— LINDSAY P. DETTMAN

# THE AMATEUR'S PLACE IN DAFFODIL BREEDING

By WILLIS H. WHEELER, *Arlington, Virginia*

Certain observers of daffodil activities have pointed to the dearth of valuable commercial daffodils produced since 1930 by breeders in Ireland and England. They have suggested that the raisers have worked for the show bench and have disregarded the needs of the bulb trade and the floral industry. A reference to the catalogues of larger wholesale daffodil bulb growers in the British Isles and the Netherlands would at first glance seem to bear this out. But does this represent an intentional neglect on the part of these raisers? For an answer let us examine the matter more closely.

The daffodil raisers of England and Ireland who have become well known during the past 40 years appear to have begun growing daffodils in an amateurish way, but their successes at the shows brought them notice and gardeners began to ask for their originations. This finally led to a full-time daffodil breeding business for each of them and much pleasure for the connoisseurs of the genus *Narcissus*.

Now comes the question: would those men have gained any significant attention if they had consistently discarded their more perfectly formed flowers and had taken to the shows only those blooms produced by vigorous growing floriferous plants? I believe most will agree that if they had followed that course of action we would not have heard of them in later years. As it is, every serious daffodil fancier of today knows the names of those men even though their introductions may not be considered significant as far as the professional flower and bulb grower is concerned. Is this the situation because they purposely avoided producing flowers of interest to the professionals or was it because they didn't happen by chance to raise commercially desirable cultivars? I believe the latter is the case.

At this point it seems appropriate to consider the origin of three well known and commercially important cultivars to determine whether we owe their creation to the amateur or the professional bulb grower. I believe few would dispute the choice of *la King Alfred* as the most important commercial flower raised to date. John Kendall made the fortunate cross but did not live to see what he had accomplished. That daffodil, introduced in 1899, earned a First Class Certificate in the same year and although the Daffodil Register of the Royal Horticultural Society does not so indicate I assume that the award was made for a show flower. King Alfred's bulbs in that year brought £10 each (probably about \$50.00 at that time). Thereupon began its long years of fame. Even, yet, if the man in the street knows any daffodil name, it is King Alfred. I have been unable to find information on John Kendall. Was he an amateur breeder or a commercial bulb grower? I suspect he was more of the former.

Our second famous flower is *2a Fortune*, first shown and registered in 1923 when it sold for £500 per bulb! Walter T. Ware gave us in that daffodil a vigorous, early-flowering cultivar of rapid increase that produced a tall-stemmed flower with a broad flat perianth of good texture and a well-proportioned crown colored bright orange. In 1924 it received the RHS First Class Certificate as an exhibition flower, a garden flower, and a flower for cutting! But what of its raiser? I have been unable to find anything to show that he was one of the big professional growers.

The third flower for our consideration is *2a Carlton* (1927), a pure yellow

from the hand of P. D. Williams. It soon became a leading market flower. The Dutch growers promptly recognized it by an Award of Merit at Haarlem in 1930. In form and color it didn't quite match King Alfred, but it had one character in particular that placed it in favor with the commercial bulb and flower growers. That thing was floriferousness. And now that poor old King Alfred has begun to fall by the wayside because of failing health, Carlton is beginning to come into its own as a great commercial flower. In conclusion, it is interesting to note that the RHS finally gave it an Award of Merit as a garden flower in 1936 and a First Class Certificate in 1939, likewise as a garden flower.

Although my inadequate library gives little help in the matter, I believe we would be justified in classing the raisers of the three aforementioned daffodils as amateurs who were probably breeding with daffodil shows in mind. Therefore, their successes in breeding flowers of commercial value were a fortunate byproduct of their interest in show flowers. It was the lot of two of those men to have produced flowers that earned First Class Certificates recognizing their worth on the show bench, but those two flowers had more good qualities than those required for show purposes. We have only to look at the fine la's of the past 40 years that win blue ribbons at the shows to see that show success alone has not brought any of them to the point of succeeding King Alfred as *the* commercial yellow trumpet. While they are beautiful show flowers each lacks one or more qualities required to make them a success in the commercial bulb world. It was not their success as show flowers, however, that ruled them out. Instead, it was their lack of one or more attributes such as earliness, rapid increase, floriferousness, disease resistance, or suitability for forcing. If any one of those blue-ribbon-winning la's had had all the necessary qualities they would have been welcomed with enthusiasm by the bulb industry. However, of those evaluated, none have been found to have all the necessary qualities including the ability to produce the required thousands of blooms per ton of bulbs.

As breeding is a costly procedure infrequently indulged in by the commercial bulb grower, much of the daffodil breeding of the past century has been done by men called amateurs. They have done their work for the pleasure gained from taking winning flowers to the shows and in finally winning an Award of Merit or a First Class Certificate. Thereafter, if their winning beauty was bought by a commercial bulb grower or by daffodil fanciers, that was a bonus for their efforts. To win at one of those shows, the amateur learned by experience that his pristine white beauty had to please the eye of judges over such fine novelties as Ave, Ludlow, and Zero. He also learned that a bloom with an irregular perianth and an uneven cup would bring no blue ribbons at the shows even though the plant from which it was cut was vigorous, produced an abundance of flowers, was basal-rot-resistant, and was wonderful for garden display purposes. (I speak from experience. I had a 2b that met all those requirements except that the perianth was somewhat rough. That prevented it scoring 90%. I gave away scores of its bulbs before finally discarding it. It received much praise as a garden plant but it was not a show flower. It bore the number 4/371).

In view of the accomplishments of some amateur breeders I feel we should continue to encourage them in their work. Then, if one of their beauties has commercial attributes in addition to show ability, that will be a by-product that will doubly reward the raiser for his labor of love, originally begun with

little or no thought of commercial success. In encouraging the amateurs to continue their work we should urge them to devote more attention to the selection of parents so that the flowers they raise will have disease resistance and the other qualities needed for the commercial bulb industry. When such daffodils are produced, I am sure they will eventually find their way into the professional bulb trade as did King Alfred, Fortune, and Carlton.

## CYCLAMINEUS HYBRIDS

To us, the cyclamineus hybrids seem especially fascinating, perhaps because many of them are so early and they last so long. Were we limited to but one hybrid, I am not sure what it would be. One of the first choices would be Jetfire, which has earliness, perfect form, striking color, and a long flowering season. On opening, the trumpet crown is yellow and it gradually intensifies to blazing orange red if weather is favorable. As the first flowers fade, another crop appears. A sibling, quite unlike it in form, but a bit earlier, taller, and fully as colorful is dubbed Dik Dik, a name suggested by Polly Anderson. Unlike nearly all other first-generation hybrids of *N. cyclamineus*, it has a very flat perianth. White Caps might be considered a more formal version of Dove Wings, while Perky is much taller and longer lasting with a perianth not as clean in color when first open. Prefix and Barlow are extra early and very bright yellow. Weather being favorable, Satellite is very brilliant on first opening. Willet like Charity May is one of the smoothest flowers in its group.

— GRANT E. MITSCH  
(From his 1971 Daffodil Notes)

This year the cyclamineus hybrids were especially fine. First to bloom was Jet Fire, which came with spectacular color and many, many bloomstalks. I have never done a very good job of growing Jenny, Charity May, and Dove Wings, but now there are many others which grow vigorously for me and increase well. Among them are three of my favorites: Titania, Joybell, and Bushtit. My special pet, Foundling, bloomed last of all (too late for the WDS show, unfortunately). This is a perfect darling of a flower. It reminds me of a little girl in a ballet tutu, ready for her first dance recital. It has a precisely formed coral pink cup and a very round swept-back perianth. It is heavily endowed with that sprightly personality we associate with the 6's.

— MARIE BOZIEVICH

This past weekend I judged at the show in Santa Barbara. . . . Of greatest interest were a series of Bill Roesse's seedlings from *N. cyclamineus* × *Daydream*; I had seen some from this series before. Most interesting was a group of quite pale lemon reverse bicolors with absolutely white cups and unusual width in the perianth. One of these took Best Seedling. Another group of three took Best Three Stems and the middle flower of these was Best Flower. This was a solid deep gold with beautiful balance.

— ROBERT E. JERRELL



## HYBRIDIZERS' FORUM

### *Seed Distribution — Seed Wanted*

More than 11,000 daffodil seeds were distributed this year to 25 members in Florida, Oregon, California, Nova Scotia, and states in between. The seeds, from Charles W. Culpepper, in Arlington, Virginia, and from Murray W. Evans in Corbett, Oregon, will be grown in hot, cold, moist, and dry climates. Perhaps each climate will find congenial genetic qualities in certain seedlings of each cross and help them to prosper into fine healthy regional daffodils.

Murray Evans and Charles Culpepper have performed great service in providing seed for our members, but Murray is a busy professional grower and Mr. Culpepper is making plans to leave his beloved garden. Mr. Fowlds, who furnished us with seeds from his cyclamineus-trumpet crosses, is no longer able to do so. A plea is made to our hybridizers: if you produce more seed than you need next year (perhaps with a special effort) send them to the Seed Broker and let your good works blossom around our country. Hybridizers will be informed as to where their seeds are being grown.

Seeds from crosses of all sizes and kinds of daffodils are wanted. Each year requests come in stating preferences for 9's, for 1a's, for 2a yellows, for miniatures, for pinks, for jonquil hybrids, for doubles, and for whites and all possible types. (The Seed Broker has not yet had a request for seeds from a cross of *N. bulbocodium* by a split cup.)

— William O. Ticknor, *Seed Broker*

### *Identical Twins?*

I am sure any daffodil grower who has raised a considerable number of seedlings will have found when lifting unbloomed bulbs that an occasional one will be in two or more parts. Some such bulbs even fall apart when taken out of the ground. I am sure that explains why I had two identical flowers show up several plants apart in a row of seedlings during my early seedling experience. They received the numbers 4/371 and 4/372 but after some years I put the stocks together since I could see no difference in them.

Since that time I have been careful to see that split unbloomed seedling bulbs go back in the ground together.

— WILLIS H. WHEELER

### *From the Seed Broker's Mail*

You first sent me seed in the summer of 1969, and later that autumn you sent more packets. Somehow, one packet of 200 Scotch Gold × Golden Day got misplaced, and I discovered it in October of 1970. With misgivings, I planted it like the rest, and the foliage blades came up thick as grass this March!

— LOYCE C. MCKENZIE

### *Seed Planting in Nova Scotia*

Received the daffodil seeds on Friday. Planted them yesterday in large plastic pots and have put them in a box in a coldframe. My coldframes are

really large wooden boxes (once used for fish) covered with old window frames. The reason for standing them in a box is for added protection.

My large plastic pots are really the lower halves of plastic gallon jugs. I find they make excellent pots as they do not break as clay pots do. Moreover, on the seacoast the jugs are easy to collect from the beaches. Seems quite a few people think our seaside makes good dumping areas! I collect these jugs and make use of them. They are deeper than most clay pots and can be written on. Think there must be some Scotch in me somewhere, as I am always making use of "junk."

Will let you know how the seeds do. Was very pleased with those I planted last year. Already the bulbs are the size of a garden pea, so I think that is good growth for one season.

— RUBY PULSIVER

## CHEMICAL STIMULATION OF DAFFODIL SEED SET

By GEORGE E. MORRILL, *Oregon City, Oregon*

In the article "Matador as a Parent" (The Daffodil Journal, June, 1970), Harry Tuggle says "The use of auxins . . . has probably helped seed yields." Harry used two chemicals, one mixed in lanolin and the second in a water soluble paste. He further says that in 1969 "I had planned to test the use of several plant hormones in a water-soluble rather than lanolin-base paste." Grant Mitsch says he thinks what Harry was planning on using was something like Seedless Set.

There are several of these plant hormones readily available, primarily to encourage the early setting of tomatoes. It would seem that these would have the opposite effect from what we desire. They are for use on tomato blossoms to stimulate the growth of the tomato, an enlarged ovary, without the necessity of pollination or the growth of seed. What we desire in daffodils is more seed production, not less.

A memorandum was written on this subject and sent to a limited number of ADS members who might know if anyone besides Harry Tuggle had tried hormones. One member responded with quotations from a number of round-robin letters. A short extract from this memo was published in the March, 1971 Journal, page 165. No one responded to this request for information. The conclusion is that hormones have not been used.

I am interested in crosses involving jonquil hybrids which may be only partially fertile so decided to try chemical hormones in the hope of getting better seed set. Three commercial products were used. Fix is a dry tablet to be dissolved in water. Tomato Set is an aerosol spray, and Blossom Set is a hydro-carbon solution to be diluted with water. The latter two use the same hormone.

As hybridizers know, there are many factors affecting pollination: weather, time of day, age of bloom, and individual characteristics of the two parents, to name a few. These factors could not be completely controlled. Using an atomizer, Fix and Blossom Set solutions were sprayed on the top of the stem, the ovary and the back of the petals. Tomato Set, from the aerosol can, was applied the same way. Half of the pollinized flowers were sprayed and the other half left for a control. A total of 16 crosses were treated.

Conclusions drawn from this limited experiment were:

1. No treated seed pod grew any differently from an untreated one of the same cultivar.
2. I could not see that any of the hormones helped seed set with the more "difficult" crosses.
3. Records were not detailed enough to show if a larger percentage of the treated flowers set seed.
4. Fix and Tomato Set results were variable for those flowers that did set seed. Some treated ones averaged more seed per pod and some averaged less. The aerosol spray of Tomato Set did some damage to the leaves if too much got on them.
5. Results from Blossom Set also varied, but not so erratically. In two cases the treated flowers that set seed had slightly fewer seed per pod and in four cases they had more.
6. My conclusion is that I will try Blossom Set again next year and keep more detailed records to try to determine if it really helps to get better seed set.

## FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

If I had not read the beautiful British Columbia Magazine I would not have known about daffodils in British Columbia. There is an acreage near the community of Bradner in the Fraser River Valley where as many as 50,000 dozen daffodils are handpicked daily for the trade. A half-million dozen handpicked daffodils have been transported by trailer truck to Vancouver and other destinations in Canada. For 43 years there has been a daffodil show at Bradner after Easter. It is said to be the only show of its kind in North America — and it is refreshingly noncompetitive. Perhaps some of our wandering daffodil fanciers will flow across the Canadian border next spring after the convention at Portland.

Wells Knierim reported receiving bulbs of 50 varieties from New Zealand in March 1970. He held these bulbs out of the ground until October 1970 planting time. All but two or three varieties grew well and most bloomed. He expects better blooms next spring. He planted another 20 varieties in April 1971. Three varieties appeared above ground by June 8th, and he was hopeful of some daffodil blooms in July. How about it, Wells?

Robert Mueller, of Freehold, New Jersey, was quite surprised to see so many roadside patches of yellow and white trumpet daffodils growing in the Florida Panhandle in late February and early March. These were growing vigorously. This reminds me of my early days of daffodil growing in south Texas. I bought a dozen bulbs of "flat stem jonquil." I planted the bulbs on the outer circle of shade furnished by a fig tree. This variety bloomed remarkably well for several seasons. I lifted the bulbs and brought them to Kentucky, where they do well enough in growth but not always so with blooms. I have gotten a nice increase in bulbs. Later this variety was identified as *N. × intermedius*.

Why do blooms of some varieties of double daffodils blast each spring? I have always given the less satisfying answer for an explanation. I have stated that this blasting comes from high temperatures and dry weather.

Several years ago I was given several bulbs of a double of an unknown variety. I could never give a report because of the blasting each spring. The blooming seasons were not always hot and dry — what could be the real answer? The newer doubles have bloomed out beautifully for me under the same weather conditions. Could it be that some of the varieties are more sensitive to trace minerals?

As a general rule the entries of doubles are rather sparse in shows. This is especially true for the collections. Usually Cheerfulness dominates with Daphne as a second. I am conceited enough to believe that I had the most beautiful collection of doubles that I have ever seen in the recent Kentucky State Show. The varieties were Cheerfulness, Yellow Cheerfulness, Andria, Bali Hai, and Big-Wig. The newer varieties of doubles are something to behold. Better varieties are on the way. White Lion is more commonly grown. Some growers comment that it is a very beautiful flower. I found it so a year ago. Usually, it blooms with malformed flowers with deformed petals laden with an unattractive deep green color. It seems that the green of the buds will not bleach out into the normal color. This is a common fault in my garden. Many growers will recall that old Van Sion will display this same attribute. Some years ago Van Sion bloomed out, naturally, without this greenish color, and I found it to be a beauty. And so the fundamental question is: what causes these abnormalities?

It is interesting to receive the comments on the growing behavior of Empress of Ireland. When properly grown, this flower is of great beauty. It has accumulated an amazing record for itself. I find that it is a strong husky grower in my garden, but it does produce rough flowers at times. I suspect that this is due to weather conditions at the time the buds are developing. Among other 1c varieties, Vigil is a poor propagator but gives beautiful flowers; Cantatrice does an excellent job of furnishing show quality blooms and it increases well, too! Broughshane is a late one, and it produces excellent flowers. Rashee, Glenshesk, Alycidon, and Corinth are excellent varieties and are recommended to all beginners.

Suppose you were required to name one variety of daffodil from each class to recommend to a beginner, what would you name? Perhaps it would be more helpful to order from one catalog, but this would deny one the opportunity to make the best selection possible. I suggest that you try this experiment some time and "sell" daffodils to some zealous gardener. Remember, the price must not be excessive for this beginner. Once the idea of growing daffodils is sold, the price of the bulb will be a lesser item.

## NO PATIENCE IN KEEPING RECORDS?

Last spring I found my Christmas-present tape recorder invaluable in recording bloom information on my daffodil season. Walking around my garden and talking into the mike was much easier than scribbling notes on a variety of charts — and much more likely to get done. The information could be typed and put in the proper places on the proverbial rainy day.

— LOYCE C. MCKENZIE



# U. S. REGISTRATIONS IN 1971

Reported by MRS. KENNETH B. ANDERSON, Registration Chairman

American registrants of new daffodils and their registrations for 1971 are: Evans, Murray W.; Corbett, Ore.: Arapaho, Cordial, Dawnlight, Everpink, Marshfire, May Day, Profile, Propriety, Showboat, Tournament, Vantage. Fowlds, Matthew (by Grant Mitsch): Chipper, Comment, Delegate, Dipper, Kite.

Mitsch, Grant E.; Canby, Ore.: Aurum, Bell Song, Blushing Beauty, Circuit, De Luxe, Dik Dik, Fastidious, Mockingbird, Modoc, Pure Joy, Sandpiper, Songster.

## REGISTRATIONS

Measurements given are: height (H.); diameter of flower (F.); length of perianth segments (P. segs.); length of corona (C. lgth); diameter of corona (C. diam.).



Arapaho (Evans) 2b; midseason; H. 48 cm.; F. 100 mm.; P. segs. 40 mm.; white; C. lgth. 15 mm.; C. diam. 40 mm., salmon orange. Resembles Ariel, but taller, whiter, more ruffly at margin of cup. F-285 (Blarney  $\times$  (Duke of Windsor  $\times$  Lady Kesteven))

Aurum (Mitsch) 1a; early midseason; H. 16"; F. 100 mm.; P. segs. 40 mm., golden yellow; C. lgth. 40 mm.; C. diam. 45 mm., golden yellow. Resembles Galway but measures 1a. A17/20 (Galway  $\times$  St. Keverne)

Bell Song (Mitsch) 7b; late midseason; H. 15"; F. 65 mm.; P. segs. 29 mm., ivory with, at times, some buff or pink shading; C. lgth. 14 mm.; C. diam. 20 mm., soft pink. Resembles Divertimento but with better form, color, and substance. Z46/3 ((Wild Rose  $\times$  Interim)  $\times$  *N. jonquilla*)

Blushing Beauty (Mitsch) 2b; late midseason; H. 17"; F. 127 mm.; P. segs. 50 mm., white; C. lgth. 32 mm.; C. diam. 42 mm., salmon-toned pink. Resembles Accent but larger, broader, with crown smaller and lighter. A5/10 (Caro Nome  $\times$  Accent)

Chipper (Fowlds) 5b; late midseason; H. 12"; F. 68 mm.; P. segs. 31 mm., ivory lemon; C. lgth. 14 mm.; C. diam. 9 mm., pale lemon. A distinctive small flower with rather narrow, very strongly reflexed perianth. F180/1 ((Polindra  $\times$  Tunis)  $\times$  *N. triandrus albus*)

Circuit (Mitsch) 7b; late midseason; H. 20"; F. 80 mm.; P. segs. 34 mm., clear lemon yellow; C. lgth. 10 mm.; C. diam. 25 mm., yellow, slightly deeper in tone than perianth. A yellow jonquil hybrid with very broad, overlapping perianth and small cup. Z2/21 (Aircastle  $\times$  *N. jonquilla*)

Comment (Fowlds) 2b; early midseason; H. 20"; F. 110 mm.; P. segs. 45 mm., white; C. lgth. 28 mm.; C. diam. 70 mm., yellow with wide band of brilliant orange. Resembles Tuskar Light; crown reflexes against perianth. (Rubra  $\times$  Tuskar Light)

- Cordial (Evans) 2b; midseason; H. 40 cm.; F. 110 mm.; P. segs. 48 mm., white; C. lgth. 35 mm.; C. diam. 35 mm., pink. C-158 (Pink Lace × Interim)
- Dawnlight (Evans) 1d; midseason; H. 40 cm.; F. 96 mm.; P. segs. 38 mm., sulfur lemon; C. lgth. 40 mm.; C. diam. 40 mm., white. Resembles Lunar Sea but whiter and with more roll at margin of corona. F-266/2 (Lunar Sea × Bethany)
- Delegate (Fowlds) 6a; early midseason; 13"; F. 95 mm.; P. segs. 42 mm., white; C. lgth. 26 mm.; C. diam. 28 mm., pale lemon changing to nearly white. Resembles Dipper but slightly larger and with whiter crown which is flanged and frilled. F378/9 (Green Island × *N. cyclamineus*)
- De Luxe (Mitsch) 2b; midseason; H. 17"; F. 112 mm.; P. segs. 48 mm., white; C. lgth. 35 mm.; C. diam. 50 mm., salmon shaded rose pink. Resembles Pink Monarch but crown smaller, deeper in color, and more frilled. 264/4 (Accent × Pink Monarch)
- Dik Dik (Mitsch) 6a; early; H. 13"; F. 62 mm.; P. segs. 27 mm., deep golden yellow; C. lgth. 22 mm.; C. diam. 19 mm., vivid orange red. Has very intense coloring, good substance, perfection of form, flat perianth. A52/6 (red cupped sdg. × *N. cyclamineus*)
- Dipper (Fowlds) 6a; early midseason; H. 11"; F. 92 mm.; P. segs. 40 mm., white; C. lgth. 30 mm.; C. diam. 30 mm., pale buff yellow. Resembles Delegate, but this is a bicolor. F378/7 (Green Island × *N. cyclamineus*)
- Everpink (Evans) 2b; late midseason; H. 36 cm.; F. 104 mm.; P. segs. 46 mm., white; C. lgth. 24 mm.; C. diam. 38 mm., pink. E-229/1 (Wild Rose × Interim)
- Fastidious (Mitsch) 2c; late midseason; H. 19"; F. 95 mm.; P. segs. 40 mm., milk white; C. lgth. 33 mm.; C. diam. 34 mm., milk white. Resembles Pigeon, but earlier, taller, not as white. Z30/1 (Pigeon × Empress of Ireland)
- Kite (Fowlds) 5b; late; H. 14"; F. 70 mm.; P. segs. 33 mm., white; C. lgth. 8 mm.; C. diam. 23 mm., yellow with deeper rim. Resembles Dawn but with a cup not as flat. (poet × *N. triandrus albus*)
- Marshfire (Evans) 2b; late midseason; H. 42 cm.; F. 102 mm.; P. segs. 44 mm., white; C. lgth. 16 mm.; C. diam. 38 mm., orange-red, yellow throat, green eye. C-151 (Limerick × Bithynia)
- May Day (Evans) 3b; late midseason; H. 42 cm.; F. 75 mm.; P. segs. 30 mm., white; C. lgth. 10 mm.; C. diam. 25 mm., yellow with orange-red band. M-54/6 (Rubra × Seraglio)
- Mockingbird (Mitsch) 7b; late midseason; H. 18"; F. 70 mm.; P. segs. 31 mm., luminous lemon gold; C. lgth. 18 mm.; C. diam. 28 mm., like perianth but changing to pure white. Resembles Dickcissel but with much broader flat perianth; one or two large flowers on a stem. Greatest contrast among the reverse bicolors. T6/1 (Binkie × *N. jonquilla*)
- Modoc (Mitsch) 1a; early; H. 17"; F. 103 mm.; P. segs. 40 mm., golden yellow; C. lgth. 40 mm.; C. diam. 42 mm., color same as perianth. One of the earliest of the deeper yellows having quite good form. A17/5 (Galway × St. Keverne)
- Profile (Evans) 2b; late midseason; H. 54 cm.; F. 110 mm.; P. segs. 45 mm., white; C. lgth. 30 mm.; C. diam. 40 mm., yellow. Resembles Polindra but taller; blooms much later than most 2b's. B-110 (Limerick × Broughshane)

- Propriety (Evans) 2b; midseason; H. 36 cm.; F. 114 mm.; P. segs. 48 mm., white; C. lgth. 38 mm.; C. diam. 51 mm., pink. B-117/1 (Rose of Tralee × Interim)
- Pure Joy (Mitsch) 2b; late midseason; H. 23"; F. 100 mm.; P. segs. 43 mm., pure white; C. lgth. 24 mm.; C. diam. 30 mm., pale lemon, deeper frill. A very rounded flower with exceptionally smooth finish. D34/1 (Easter Moon × Aircastle)
- Sandpiper (Mitsch) 5b; late; H. 10"; F. 63 mm.; P. segs. 27 mm., white; C. lgth. 15 mm.; C. diam. 28 mm., lemon yellow. Distinctive in having saucer-shaped bright yellow crowns. C5/2 (Bithynia × *N. triandrus albus*)
- Showboat (Evans) 2b; midseason; H. 40 cm.; F. 105 mm.; P. segs. 45 mm., white; C. lgth. 16 mm.; C. diam. 50 mm., yellow, salmon-orange band. F-296/1 (Bithynia × sdlg. (Seraglio × Gracious))
- Songster (Mitsch) 2d; late; H. 19"; F. 77 mm.; P. segs. 30 mm., bright yellow; C. lgth. 26 mm.; C. diam. 36 mm., coppery buff. One bloom per stem, not jonquilla in appearance. DO11/1 (Quick Step × Daydream)
- Tournament (Evans) 4; midseason; H. 45 cm.; F. 110 mm.; P. segs. 45 mm., white; C. double, orange-red inner segments. F-313/1 (Falaise × (Duke of Windsor × Lady Kesteven))
- Vantage (Evans) 2b; midseason; H. 42 cm.; F. 108 mm.; P. segs. 45 mm., white; C. lgth. 20 mm.; C. diam. 40 mm., deep pink, white throat. F-277 ((Shirley Wyness × Interim) × sdlg.)

### SIDELIGHT ON BULB LOSSES

Our daughter, Betsey, recently had a long wait at Port Elizabeth, N.J., to collect some furniture she had bought in Europe. She found there a sea of trucks, mostly picking up bulbs.

The trucker next to her needed some horticultural advice. He explained that last year he decided to try some daffodils, so he took some bulbs, but he forgot to plant them, so he put them in the attic.

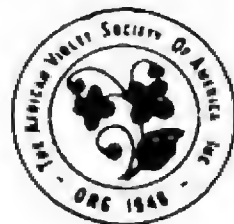
His problem: "Could he plant them now?"

"So you see, Mom," said Bets. "If you're missing some bulbs, you can know they're probably in some trucker's attic!"

— ELIZABETH T. CAPEN

## *African Violets*

*Would you like to know about the growing and showing of this fascinating, everblooming House Plant? Write to The African Violet Society of America, Inc., P.O. Box 1326-D, Knoxville, Tenn. 37901 for a free Brochure. Better still, send \$6 for membership with all its advantages plus 5 issues of a colorful, informative magazine.*



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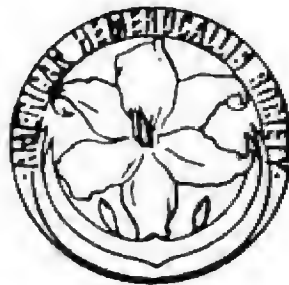
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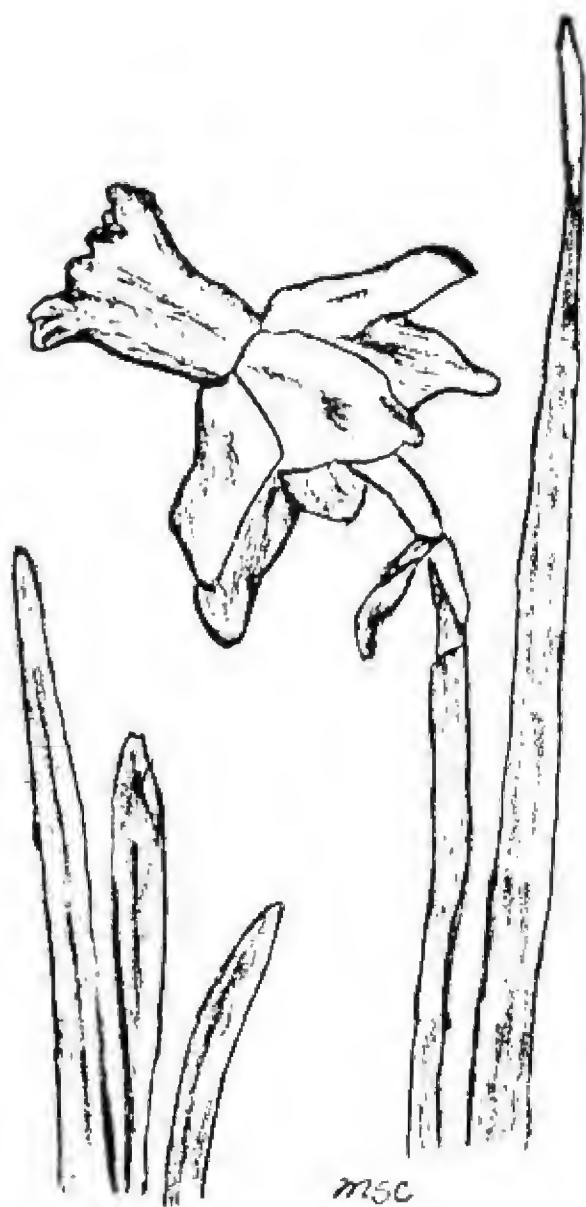


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## THE COVER DRAWING

is by Mary Cartwright. Estrellita, a 6a of intermediate size, was bred by Grant Mitsch and introduced in 1954. The parentage is Mite  $\times$  Malvern Gold, the latter a Down Under daffodil.

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## DAFFODILS FROM DOWN UNDER

By EDMUND C. KAUZMANN, *White Plains, New York*

The Antipodes have an aura of mystery, adventure, and romance for us in the Northern Hemisphere which neither the old voyages of discovery nor present-day rapid transit and instant communication have dispelled. It may be that their charm lies in our early childhood when, if discovered in a particularly horrendous activity, the desire to get as far away as possible would have landed us on the other side of the earth, the Antipodes. No amount of explaining can quite dispel the notion that people down there walk upside-down or that daffodils are so planted that their roots grow up toward us and their flowers in an opposite direction.

Some such deep notions must have stirred me in the early years of daffodil growing to pay special attention to developments among the folk Down Under and to wish, someday, to send for some of their bulbs. A somewhat feeble early attempt to do so was unfruitful. Then, in 1966, the *Daffodil Handbook* came out with its listing of Australian and New Zealand suppliers. In scanning their lists I promptly discovered that these were also a

source for old-time Northern Hemisphere varieties no longer procurable from growers in the upper half of our earth. Immediately, and almost every year since then, I have sent a succession of mostly small orders to various daffodil producers in Australia and New Zealand. I have, in time, imported some 400 named varieties from them and a good number of their unnamed seedlings. On the theory that anything originating in the Southern Hemisphere must be good if northern growers are willing to propagate and distribute them, I also acquired some 30 varieties originated in the southern half of our orb. Conversely I also reimported from down there some 50 varieties of such old and discontinued ones as J.T. Bennett-Poë, Horace, Boswin, Quartz, and Evening.

Down Under bulbs are dug in January and February, shipped in March and April. Orders for them are best placed in January or February. I found it wise to submit a generous list of substitutes and even to give *carte blanche* to the growers to make any substitutions they wished. In my ignorance of what was good in daffodils south of the Equator, I normally profited by their substitutions, getting better varieties and healthier bulbs. At times I have just sent money, finding growers, if anything, overly honest and friendly in sending me the best they could. I have had only one shipment rejected on inspection by our USDA Plant Quarantine. I could not fault this grower's replacements, next year, for quality.

The Down Under bulbs usually arrive in late April, sometimes in early May. What to do with them became a matter of prime concern with my first importation. Normal procedure, both north and south of the Equator, is to plant when received and let nature take its course. But winters can be very cold, temperatures dropping to 20° below zero, where my bulbs are planted. The growing season is short. Finding that in the Antipodes they had some success in keeping British imports under refrigeration till planting time, I had my local butcher store my first imports in his 34° to 36° refrigerator that first summer. They seemed in prime shape at fall planting time. Next spring, however, brought disappointment. A few came up and bloomed, others stuck a few leaves a little above the soil and decided to grow no more. I seemed to have lost more than half the bulbs. The second spring in this planting looked better. Most of the bulbs showed up with normal or near-normal foliage, and perhaps a third of them bloomed. In the three subsequent springs, more of them blossomed, but I expect it will be next year before I see flowers on the last 10 percent. A review of literature on Dutch experiments with cooling daffodil bulbs leads me to suspect that the prolonged cooling my bulbs underwent that first summer threw many into a delayed dormancy which kept them from growing at all the first winter and spring. It seems to have caused such maladjustments that some are only now getting back on an even keel. Shipments received in subsequent years have all been stored in a very warm dark corner of my living room, near a chimney, until fall planting time. Under this treatment some will dry out more than is obviously good for them and occasionally one will make a beginning at sending up leaves. I have sometimes seen bulbs shoot up leaves almost 3 inches in storage, but most come through in good shape. I plant them all toward the very end of October, somewhat late for my climate, and find that both the overly dry and the premature growers recover, taking about normal time to adjust to their new soil and climate, 2 years or more. I figure that losses due to transfer between hemispheres may run as high as



## **PORTLAND CONVENTION**

**April 6, 7, and 8, 1972**

Time is running out to make reservations for the 1972 ADS Convention to be held at the Sheraton-Motor Inn in Portland, Oregon. Details and reservation forms have long since gone out by mail to all members. Late reservations mailed after March 31 should be mailed to Wells Knierim, Chairman, c/o Sheraton-Motor Inn, 1000 N.E. Multnomah St., Portland, Oregon 97208.

The theme of the meeting will be American Hybridizing but we expect distinguished guests from New Zealand, England, Ireland, and Holland. Top attraction of the Convention will be visits to the daffodil plantings of Grant Mitsch and Murray Evans where you will see hundreds of new American varieties and seedlings, including those crossed by Bill Pannill, Tom Throckmorton, and the late Harry Tuggle.

In addition to an exhibit at the hotel of the new varieties and seedlings of these hybridizers, there will be a competitive show offering the major ADS awards, including the Harry I. Tuggle silver tray, the Gold Quinn and Watrous Medals and the new award honoring Larry Mains. Classes for single-stem and 3-stem entries of standard cultivars will NOT be included, but the usual seedling and collection-of-five classes will be. All members who have daffodils blooming at this time are urged to enter the competition.

Come to enjoy a great convention and the beautiful scenery of our Pacific Northwest.

**Wells Knierim  
1972 Convention Chairman**

6 or 8 percent. Usually, in their first spring, a few miserable-looking flowers appear. Perhaps a third may blossom, with only rarely a good representative flower that first spring. The second spring most will flower, and a small percentage can be evaluated. By the third spring I usually get representative blooms. It sometimes takes as long for bulbs of European and U.S. origin to adjust to my soil and climate. The Down Unders are only a bit worse.

Perhaps it might be well to explain that in acquiring Down Under varieties I was not particularly interested in making a representative collection of the latest and best varieties. I ordered tried and true older and even ancient

kinds as well as a very few more expensive recent winners of show honors. Sought out especially were the unusual and different. I suppose my collection might represent a sort of history of daffodils in the Antipodes. Many varieties have not been with me long enough or bloomed over enough seasons to evaluate.

Of the yellow trumpets I have some 34 Down Under kinds. As with breeders elsewhere those in the Southern Hemisphere have the tendency to grind out too many insufficiently distinct or different varieties to warrant naming. Older varieties show a tendency toward too large a trumpet, awkwardly twisted perianths, and murky yellows, no better nor worse than contemporary products up north. More recent developments show improvements in form, substance, and color paralleling those of Europe and America. Among my earliest acquisitions was one named Titch which comes very early on long straight stems with a substantial starry medium-yellow flower standing very soldierlike at attention. It is not large. Jobi and Palmino are closer to modern show standards. I especially like Jobi for its good substance, color, and shape. It is consistently good and reputedly transmits its good qualities to its progeny. Crossed with some of Dunlop's super-dupers its offspring would hopefully have hybrid vigor, as its line of breeding is from outstanding good Down Under ancestors. The most unusual of these la's was Candlelight (Hunter's Moon  $\times$  Kingscourt) which improved very much on second bloom. If one likes Peeping Tom, Candlelight should appeal because of its long narrow trumpet. It comes midseason with more substance and better form than Peeping Tom, in a less intense yellow which varies as the flower ages. When one sees it growing among other trumpets, one is drawn to it, for it is different, but it is more unique than beautiful to my tastes. When Yellow Sea bloomed for me last year I could not help going over to see what that was. On first bloom it came with the largest flower of any trumpet I have grown. Dressed in a light shade of yellow, its substance thin as tissue, it astonished me by lasting and lasting all of 3 weekends.

Bicolor trumpets are represented by some 20 Down Under varieties. Best known of these in the Northern Hemisphere is Bonnington, once procurable from northern sources. It was highly praised some years ago by Harry Tuggle. On first try, this variety failed to survive because of fusarium. I acquired more bulbs again last year and hope to see this paragon bloom someday. Of earlier imports, Early Prince pleased me with its neat blooms and good contrast. Its flowers are not large, but it promises to be good in the garden and has nice long stems for cutting. Windsor was the best of this lot, though I prefer more contrast in my lb's. In later plantings, George has pleased with its continuing good quality and form. Even better is Rowella, consistently well formed, poised, and starched. Grown for exhibition, it just might win in northern shows. My most unusual variety, because of its pleasing buff-colored trumpet, St. Saphorin is certainly recommended. This Sincerity  $\times$  Trousseau cross comes almost lc for me. On the small side for shows, its perfect shape and proportion make it a welcome companion by my armchair.

I have only 14 white trumpets from below. None have especially distinguished themselves. Among the better ones are Isbrid and Kareela, but I probably should have made better choice in ordering my lc's. I did acquire Engleheart's ancient (1913) White Emperor, which is interesting as a gauge

of how much our modern varieties have improved. Its reputation as a parent makes it a candidate for back-breeding when, as, and if it appears our fancy new varieties have become too highly bred. Lochin, a much-touted Down Under variety which won many prizes there and has been prominent for breeding south of the Equator, has bloomed for me, but will need more time to adjust before I can evaluate it.

I have 20 2a-yellows. In the original plantings Bendigo turned out quite interesting because of its deep-yellow color, excellent substance, and its distinguished frilling at the edge of a medium-sized cup. I also like Buffo because of its attractive and distinctive deep buff half-trumpet-sized crown. The somewhat old Gold Script is still of value because of its nice straight-edged very conical cup. The whole flower is a lemon shade, reminiscent of P. D. Williams' better productions. My first shipments included somewhat elderly Toorak Gold, better than the ancient Malvern Gold procured from northern sources many years ago. I was unhappy to find Toorak Gold soft and rotting in the original shipment. A healthy hard round bulb arrived second time around, which, on first bloom last spring, made me glad I had reordered. It comes on straight wiry stems, very early; its deep-yellow stars stand at attention. None of these 2a's may win ribbons, but I like them.

There are more than 30 varieties of 2a's with colored cups, too many in an already overpopulated division. These do tend to color better than the average run of northern varieties in this class. Some also fade less, so I feel they should be more widely tested in the more severe of our North American climates. Among my earliest acquisitions, I was pleased with Amary for its narrow deep cherry-red band. Heidi comes on short stems, a little girl in yellow with orange-red trimmings, quite as charming as its namesake. Quirinus, from both Northern and Southern Hemisphere growers, I feel is overlooked as a generous and colorful garden variety. Its cup is long and straight and always well colored for me. Reports from South Carolina claimed, "it was the brightest colored daffodil on the place." Craze, Kai, Rawene, Monte Bello, and Red Mars have all attracted attention and should win ribbons in a good season. Perhaps Red Mars is the most consistent of these. Its rounded crown is splashed orange red almost to its base. There is good contrast with the deep-yellow circle of petals. Early Spring usually delights me with first-early brightness, even with its poor substance. Last year, on first bloom, Vainqueur attracted attention for its size and color. Years ago, Alan Gibson in New Zealand crossed Dervish with Rouge and came up with a red-apricot perianth and cup he named Tekapo. It has proved better than other apricot-petalled daffodils I have grown or seen.

More than 2 dozen 2b-yellows crowd a field which leaves little room for expansion. Years ago I procured, from northern sources, a gem for the garden named Marie Louise. It begets a good-sized rounded white flower on stout shortish stems, distinguished by one of the prettiest large flat heavily frilled centers with a most distinct narrow gold circle at the edge. This variety is apparently not known in Europe as it has been in the U.S.A., and it confounds me to find no comments on this beauty. Another of interest is Walter J. Smith, which endears itself to me by occasionally producing extra petals in the perianth. Many do not care for this trait, which I feel may add variety and interest to daffodildom. A daffodil with a double row of petals would be even more fascinating. Daintiness, an old New Zealander, reflects the distaff touch of its originator, Mrs. Moorby. Well named, it is for home

gardens and vases—one for those who miss the grace of long-gone kinds. It has a pale-yellow cup on the small side and gracefully arched petals. Euroa intrigued me because its cup was described as “stone colour.” This turned out to be a mixture of gray and yellow in a nicely turned flower. If you like Polindra, try Joliette, which I found an improvement on that paragon in most every way, but still much its ditto. Large size and beautiful big open pale-lemon cup with all those ruffles distinguish Royal Robe. I am also pleased with Upkeep for its short straight bright-yellow cup set upon a very white velvet perianth. As potential show winners I recommend Green Gables and Mooncrest, both with substantial very white and circular perianths. Their somewhat bowl-shaped centers are both outlined distinctly in deep gold. Green Gables’ cup is centered in green, and Mooncrest’s comes apricot fading to white with age.

The 2b’s with colored cups are also in a field which is overpopulated with look-alikes. From Down Under I have about 4 dozen named ones. From northern sources, years ago, I acquired a few Down Under varieties, of which three still appeal. Artist’s Model when it comes right for me, which is seldom, I always pick before someone else does. Its shocking orange crown curls back astonishingly to form a circlet tight against the white and rounded perianth. The effect stops one and wins prizes. I have grown it for years and in a good year may find two such flowers in a half-dozen clumps. Mostly the cups come open vase shaped with no sign of doubling back. Its bulb produces hen’s teeth. I still recommend trial and patience with it, if one can grow lots of daffodils. A good bloom can be a show-stopper. Old Rubra, an ancient from Down Under, still rightfully holds its own for gardening, cutting, and breeding. Overlooked by those who like Blarney and Blarney’s Daughter is Fairy Mother, which I like better, as its color is far more consistent for me. Perhaps the best among the more conventional red and whites among my early imports has been Japaddy. It has good contrast, keeps its color well, comes consistently on tall straight stems, but doesn’t quite meet exhibition standards. Smaller, but very neat and trim, with apricot edge on goblet, is sparkling white Jennifer so stiffly starched. An old-timer with an abundance of oldtime grace is tall and vigorous Lily Ronalds, by the maker of Rubra. Its frilled edging is apricot-tinted, and the open cup has a greenish center. Its gracefully arched petals are white as plaster and spread wide—a joy for house and garden. If anyone is back-breeding 2b’s with color they might try very ancient Jean Hood (Bernadino  $\times$  Horace), produced by the long defunct West & Fell in Australia. It did well in California, too. Improve her color and contrast and she could be a winner; other requisites are still there. Pirandello rates high for color. It has a pleasing white circular perianth and deep-orange-red bowl-like center; its stems grow strong and straight. A series from David Bell in New Zealand with fine red-orange-yellow cup shadings, large circular very white perianths, and good stems are all consistent, show-caliber blooms with names like Marilyn Monroe, Masquerade, Vanity Fair, and Witchcraft. I liked the last-named best in 1971, but Masquerade would probably do better at a show. Silhouette, like the above, has its mulberry cup edged with a sliver of gold. No show variety, but still nice, Narrawong has a long narrow colorful apricot-orange cup also ending in a gold rim. First seen last year, Bazaar drew distinction from all the frills to its orange cup.



There are only about a dozen 2c's, for the most part neither better nor worse than others we know. A small one named Moonie, of star shape with long narrow crown, endears itself. I recommend First Frost, which bloomed for the first time last spring, as a patrician smoothie, white as its name, substantial, and long lasting. No longer available up north is Evening, which originated there. When returned to the north from the Southern Hemisphere its abundant clumps of dancing grace seem a delight to me. As good in the garden as it has been for breeding, one wonders why it disappeared commercially.

I understand that there are some good new 2d's Down Under, but that they are still scarce and hard to come by. The three 2d's that I acquired are not among the new ones and cannot be recommended.

Of the few 3a's acquired, Petna turned out nicely. It is small and dainty in effect, a deep copper-orange small cup with wiry stem and narrow foliage—a nice one for the garden.

Of some 20 3b's, a few have been worthwhile. Among the early arrivals Vibella is distinguished by the neat ribbing of its cup. It comes with a bright-orange edge. Three large circular flowers with very white perianths, good tall straight stems, and small red-edged cups are Anacapri, Hampstead, and Kindergarten. I like Anacapri best. Kindergarten has a deep apricot center. They all hold their heads high alongside northern counterparts and should win ribbons. Another, liked for its very circular perianth is Tongahoe. It has a small saucer-cup edged orange. A dozen years ago I obtained from northern sources old Silver Plane which Guy Wilson brought back with him from a visit to New Zealand in 1929. For some years, growing among more modern 3b's, visitors singled it out. One would not suspect it is a parent of Chinese White. It lacks substance but lasts well and produces larger blooms than Chinese White which come uniform and face up on taller stiffer stems, their whitish starlike perianths centered with pale yellowish large bowl-like discs.

I have only two 3c's, neither especially distinguished. I rather like Polar Imp, a smaller version of Chinese White. It comes earlier and has a more upright stance.

The only 3d I have ever seen listed is Green Elf, which I have hopefully acquired as an oddity. Both Guy Wilson and Jefferson-Brown mention trying it, but with indifferent results; in England and Ireland it is a smallish 3b with reddish cup. For me it produced an astonishing completely chartreuse 2a on first bloom. Next season it turned into something with long wavy white petals and a small eye of yellow daubed uncertainly with emerald green. Its stem has subsequently lengthened, but it otherwise remains the same distraught thing. I shouldn't despise it so much, though. Somewhere in the unstable genes among its chromosomes is an all-green daffodil.

I have a dozen of the Down Under doubles, none of which distinguished themselves, in my opinion. Erlicheer I have tried time and again, but the climate appears too severe to let it grow. From casual remarks of northerners who have seen it, Ripe Tomatoes might be different and distinct, but mine fail to grow. Eleanor May and Temple Bells win prizes Down Under, but come too heavy for my taste. Others have not yet had time to bloom or need more time for adjusting. Richardson doubles also tend to be very slow in adjusting to my soil and climate.

I have nearly 2 dozen named triandrus hybrids from Down Under and would part with none of them. C.A. Nethercote, one of the fathers of daffodil breeding in Australia, advocated keeping a pretty flower, even if it might never be suited for competitions. Both he and his friends, the Morrisons, made triandrus crosses too nice to throw away, some of which I was able to get in 1967 before the last Morrison passed away. Though few of the many imports from Australia and New Zealand that season bloomed the next spring, all the triandrus hybrids did. My advice is to get any and all the Down Under 5's one can. King's Sutton and Hawera from Down Under are well known and procurable from northern sources. Some of you may know the refined charm of Agnes Webster. My favorite is a bicolor, Fairy Cup, a powdery yellow vase set among graceful white petals, normally two blossoms to each long thin stem. The whitest daffodils I have ever seen are the tiny Sapphire and slightly larger Vera Pura. Bunnies, Humpty Dumpty, and White Owl are easier to procure and will certainly amuse and please you.

I only have three cyclamineus hybrids originating from Down Under — Cyclak, Richmond Gem, and The Little Gentleman. They are all small. Cyclak is very like Cyclades. The Little Gentleman, procurable from northern sources, is perhaps the best, a diminutive version of Woodcock. Richmond Gem is different from any cyclamineus I have known. Its *flat* cup is pale yellow, the slightly reflexed petals a poor white. It has as yet only bloomed once for me on a stem too short for a flower its size.

Of eight jonquil hybrids perhaps Gold Sprite is most typical of the lot. It might be described as a better Buttercup. All have that very deep rich yellow, except for pretty little Jimpy, which opens creamy yellow and ages to a soft white. They all come on nice tall wiry stems, with unregistered names like Joanne, John Gilpin, Jonno, and Mandy.

Of the tazettas I certainly recommend Green Goddess, Highfield Beauty, and Pleiades. They bloom once or twice for me and then may disappear. Green Goddess had a cluster of four or five flowers, their white petals and yellow cups overlaid in green. Highfield Beauty was even more striking, with perhaps six flowers on its tall straight stem. Opening greenish throughout, especially in the center, its petals turned yellow whereas the cup turned reddish with age. Pleiades had widely scattered larger individual blossoms in white with yellow cup splaying out from the end of a massive stem. My climate is too severe for all but the hardiest 8's. Those mentioned are distinctive and should be a welcome addition in a milder climate.

Of the poets I was able to acquire a half-dozen of Down Under origin, some of uncertain origin, and even a few unnamed seedlings. A delightful little one is Peko. It will never win a prize, and its red-rimmed cup is a little large for a poet, but it is different. Greenholm opens with a pink-rimmed green-centered eye. Of good size and circular shape on a tall straight stem, its perianth is very white. The green in its cup fades to white in the open. It is a worthy acquisition. Harry Lawson, with pointed petals and a red-rimmed yellow eye, is also superior. It comes very large for me. A New Zealand variety, Cantata, bloomed first time for me last year. Though not very large, it had a very white perianth and well-contrasted eye of deep green with a very red rim. It left little to be desired.

Down Under, some of the best results have come with their pinks. More of these are currently available from northern sources than named varieties of all their other productions combined. With these I splurged, ac-

quiring more than 6 dozen named varieties plus a number of unnamed seedlings. In a climate difficult for pinks, the Down Under's have generally been more reliable in color than those originating in our own hemisphere. Normally the first pink to open for me is the Australian Promisso. It always has a good pink rim and large flowers in abundance. These come on stems a bit long for the heavy blooms. It is otherwise an excellent garden variety. Chiffon comes later, a smaller and prettier pink. Its vigor, abundance, and very reliable coloring are pushing it to the fore as a garden variety. Fidelis, earlier but less shapely than Chiffon, always comes pink to the root of its cup, a deeper pink than Chiffon. Others find Mrs. Oscar Ronalds more reliable than I. Karanja does better for me. Though I am not overly fond of its oversize trumpetlike crown, Tasmanian Pink Monarch comes in a reliable and pleasant shade of pink. It has a lb-pink father and has produced good pink trumpets. Mention should also be made of Mabel Taylor, a cornerstone in the early breeding of pinks in the U.S.A. I also like Radcliff's Stray Pink for its rosy complexion. All the above varieties have been available from growers in the Northern Hemisphere and should do well in the garden. Rosario should be included in the above.

In my first importation were some 17 pinks. Of these four or five failed to grow at all, and the remainder produced only all-white flowers for about 3 years. Though some show pink now, they are still adjusting. The exception in this lot is Roselip, a substantial creamy white of fair form with an astonishing lip, more red than pink.

Practically all subsequent pinks brought up from below the Equator showed their color on first bloom. 1969 brought an amazing display from the imports, though it was a poor year for color in established plantings of the pinks. Perhaps the best of these has been Tarago Pink. It has fair size, substance, and vigor and its long crown of clean pink comes a deeper shade each year. Among others that have pleased me are the following: Barbara Allen — a smooth clean flower with trumpetlike crown frilled in the deep pink it retains. Delicious — an attractive narrow cup brightly colored to the base in a shade of pink described by the name, a smaller version of Mitsch's Luscious. Janet Cox — an informal daffodil with pretty all-pink cup. Lily May — a small clean maiden with clipped cup, pink to its base. Longeray — well formed and substantial with a long bell-like cup coming pinker each season. Showed faint lavender in 1971. It is good as it is, but the dusty lavender of its catalog description would make it a knockout. Bon Rose — a lb pink. Came tops last year. If it improves any more we can scrap the rest of the lb pinks and start over with this. Mukana — those of you who liked Mrs. Richardson's deep copper-pinks at the Hartford Convention would be surprised that an even deeper shade could develop in our own climate. It will have to bloom more before it can be evaluated. I have some of the Tasmanian pink doubles but will have to wait a bit for them to bloom. Lawali, the first of these one could buy, has bloomed a few times but has not yet come double for me. I suspect it might produce a pink 3b as well as doubles.

## MAXINE MADER LAWLER

Members of the Society were saddened by the death on December 27, 1971, of Maxine Lawler, regional director and former secretary of the organization. She was also a long-time member and former officer of the Washington Daffodil Society and was active in The Garden Club of Virginia and the Hunting Creek Garden Club of Alexandria.

Maxine will be remembered by all who knew her for her gift of leadership, her warmth of friendship and good humor, her enthusiasm for projects old and new, and for her love of daffodils. All those qualities came to be known to the Society's members during the years (1962 - 1968) when she served as its secretary. In performing her duties she proved to be an efficient and faithful worker, thereby contributing much toward the smooth operation of the Society's affairs. At the same time she won the admiration and friendship of those with whom she worked. Before taking up those secretarial responsibilities Maxine had acted as the managing editor of the Society's Year Book for 1960.

Those of us who knew her will miss her at the annual meetings and at the shows she judged with skill and fairness, and she will be remembered with love and admiration.

— WILLIS H. WHEELER

## HYBRIDIZERS' FORUM

### *Seeds to Latvia, U.S.S.R.*

The Seed Broker reports the receipt of a request from Peter Uptis, Latvia, U.S.S.R., for seeds "of standard daffodil cultivars (crosses or open pollinations)" which he was happy to fill.

### *January Report from Mississippi*

I have just checked my seedling boxes once again, and there is some new growth in every one of them. The thickest stand, amazingly, is in the box of those planted after 18 months on my storage room shelf. All of the second- and third-year boxes show the bigger, flatter leaves. My best results seem to be from the Scotch Gold  $\times$  Golden Day crosses, which would be my choice if I could have picked it. The 2-year bulbs sent 18 months ago from Camelot  $\times$  Ulster Prince show as much foliage right now as the average jonquil, or maybe more. I shall certainly look forward to their blooming.

— LOYCE C. MCKENZIE

### *N. fernandesii seed.*

Handling seed from *N. fernandesii* and crosses from it: The ones now at blooming stage were started indoors, grown on under lights during first winter and set out in bed after foliage finally died down. (These continued to grow and produce additional leaves for almost a full year.) The latest ones have been planted immediately after harvest with containers placed in coldframe, covered by screen — both winter and summer — and left there until they are big enough to be sure all have germinated, after which they are moved to beds.

— JANE BIRCHFIELD



# BLOOM SEQUENCE AND SEASON EXTENDERS

By CAROL McNAMARA, *Hightstown, New Jersey*

There is an absolute fascination to observing nature's bloom sequence, which I believe we all recognize. There are also many advantages in knowing the sequence of bloom in any and all genera. Among these are the ability to plan for bloom combinations, landscaping effects, continuous bloom, extended seasons in a given genus, as well as standardized catalog notation, and so on. There are others for exhibitors, who may well take advantage of microclimates to bring on early varieties later, and late ones earlier to make a given show date, and for hybridizers, who may have to travel to obtain ripe pollen, or who may have to plan to refrigerate pollen for particular crosses. Another seldom recognized advantage is that of plant identification. When identification is narrowed to three or four possibilities, frequently the exact bloom date will point up the correct answer.

But how often have you been involved in discussions of bloom "time" — factors involved in varying bloom time, etc. The theories, arguments, and opinions are endless. About all that can generally be agreed upon are: 1) there is a great variation, season to season, area to area; and 2) it is impractical, and impossible, to compare bloom seasons year to year, area to area, by calendar dates. That is why so many of us actively working in this field prefer bloom "sequence" or "order of bloom." The following are other observations on which we have fairly well agreed:

1. The sequence (or order) of bloom rarely varies — crocuses first, mums last. For years, fruit growers have used charts of order of ripening, recognizing that the sequence remains constant.

2. Rarely will a season vary by more than 3 weeks, though there occasionally is a slightly wider variation in bloom date in the weeks preceding the frost-free date, sometimes by 4, very occasionally by 5 weeks. Therefore, the earliest genera (those blooming before the frost-free date) are subject to the greatest variations. For instance, Dr. Donald Wyman records the leafing-out dates for a weeping willow in Boston for a period of 30 years during which the date varied from March 27 to May 3. He notes that the frost-free date there is May 1. After this date any season tends to stabilize quite quickly. Although some springs appear to be early or late by 2 and 3 weeks, they frequently will adjust to normal in a relatively short period, and will almost always have accomplished this by the end of the daffodil season, which approximates the frost-free date.

3. Some geographical areas have compressed or extended bloom seasons, depending upon latitude and altitude, as well as seasonal variation. The length of the bloom season for any given genus tends to be shorter as you move northward, or into higher elevations, in proportion to the length of the frost-free season. In northeast New Jersey it is 10 weeks from *Rhododendron mucronulatum* to *R. maximum*. In lower New York State, but in a slightly mountainous area, it is only 5 weeks. Reports from upper New York State, Michigan, and Minnesota all show distinctly compressed bloom seasons, whereas a report from Nehalem Bay in Oregon shows a markedly extended season. For this reason people in the compressed-season areas are able to achieve blooming combinations that none of the rest of us could hope for. Have you ever wondered about those flowering combinations in

gardening magazine articles that can't be achieved in your area? Now you know the answer, or one of them.

4. From southern California to New England the variation in bloom time is about ten weeks, as evidenced by plant society show dates as well as by calendar dates of bloom for individual cultivars in any genus.

In recent years, amazingly little basic research has been done in the area of bloom time or sequence. I do not mean on the causes of variation, or the initiation of flowering, but on actual recording of bloom dates. It is a time-consuming, tedious, and costly operation. For an arboretum it means that one professional staff member must walk the entire grounds about every day, recording all the way! Then all this data must be digested into some useful reference form. Is it any wonder that few arboretums have any extensive data?

In order to digest the information currently available from varying latitudes, varying altitudes, varying geographic areas, and from other seasons (I am now working on 30- and 40-year-old data for some genera), some apparently arbitrary decisions must be made. After 30 years of juggling these data, I have made four such decisions concerning 1) condition of bloom, 2) microclimates, 3) numbered weeks numerical sequence, and 4) midseason definition.

**CONDITION OF BLOOM** (at recording time): I have elected to use "first flower open" (FFO) rather than a "percentage of bloom" or an effective (landscaping-wise) stage of bloom. Actually, for my own personal recording, I use a scale of 1 to 5 quite successfully, but FFO works well, if only one stage of bloom is to be noted.

**MICROCLIMATES:** Such items as microclimates and other individual factors such as first-year plants, plants growing under adverse conditions, and rebloom, will always present a problem. Even in one small garden, microclimates can cause a 3-week variation for two plants of the same clone, though in summer they seem to have less effect. To minimize the effect of these individual factors I require a minimum of three bloom data reports from different areas in order to consider the data valid.

**NUMBERED WEEKS:** I feel that for practical gardening purposes — for effective bloom combination and landscaping effects — not for pure science, reports of specific bloom weeks will be much more useful than the indefinite designations Early Spring, Late Spring, Early May, Mid-May, etc.

Many flower catalogs use EE, E, M, ML, L, VL, and such forms, but we very quickly learn that there is little standardization in their use. The root of the trouble frequently is that E or L is used to indicate that part of midseason. Also few true early or late varieties are listed. Were these same letters anchored to specific widely grown cultivars, the problem would be less.

For my own master records I simply number the 52 weeks beginning with Week #1 starting January 1, through Week #52, beginning December 24, so that every cultivar in my records bears only a numbered week, no calendar dates. When I receive bloom data from another part of the country, or am comparing seasons, I simply compute an alignment factor according to the differences indicated by a few key varieties, and then use that factor throughout.

Wouldn't you like to have a book with a page for each week, in exact

bloom sequence, for widely grown cultivars in the major genera? I hope that in the course of another year or so such a book will be available.

**MIDSEASON DEFINITION:** As I indicated earlier, my basic purpose in this project is to get reliable bloom sequence data into a generally standardized, easy-to-use form, for the average or typical gardener, if there be one! The fast-growing plant societies have proved how quickly we tend to favor one genus, and how we immediately want to extend our season of bloom of that genus by growing early and late varieties. However, if we do not define the term "midseason," what is "early" or "late"? Without a rather precise scale to measure by, almost any scale is going to appear arbitrary to many, as does this one, but I am certain that you can find it useful, and that the numbers and key varieties will serve you much better than calendar dates or E, M, and variations thereof.

For daffodils, data show that Preamble and Tresamble (both widely grown varieties that show minimal variation in bloom time) serve well to define midseason. Now, "early" indicates any variety blooming before Preamble (FFO), and "late" indicates any variety blooming after Tresamble (FFO).

This method of definition of "midseason" has already proven useful in other plant societies. Actually, almost any two well known and widely grown varieties, blooming at the beginning and end of "midseason" would serve the same purpose (standardization) if they are easily remembered and accepted as a standard.

**SEASON EXTENDERS:** Interest in bloom data extends from a very casual "spring seems late this year" through keeping bloom records on our own gardens, on to the scientific study of phenology. A good many plant society members and hybridizers, no matter what their level of interest or training, are concerned with worthy season extenders. The wish to enjoy our specialty for as long a bloom season as possible makes us appreciate the importance of extra early and extra late bloom. This interest then drives us to the catalogs to search out these extenders: a search many of us have found to be slow and frequently difficult.

I hope that the publication of the following lists of proven early and late daffodils will make it easier and more rewarding to extend our bloom season. Many of us also hope that more national plant societies will actively encourage their members to extend their own seasons so that it will not be too long before we see shows for early and late varieties, even if they are only intracub shows to begin with. From these shows we could learn to know and love these varieties, as well as buy them, and hopefully stimulate interest in more hybridization. However, I certainly do not wish to get enmeshed in the commercial aspects of merchandising midseason vs. early and late varieties.

I take the liberty of quoting Dr. Wister on this matter, "I think that your request (for bloom data) is one of the most important things that can be done to start a really worthwhile project to find out just which varieties are *really* early or late, and how good they are, and where improvement is needed more than in the main season."

**DAFFODIL BLOOM SEQUENCE:** These lists present a sequence of bloom of 172 varieties of daffodils, based on first flower open (FFO). The bloom dates were supplied by more than 40 reporters, representing 22 states, in response to a request sent out last year. Complete bloom charts were filled out

by some growers of 100-500 cultivars. A minimum of three validating reports from different areas was required for each entry. This serves to screen out returns biased by first-year plants, microclimates, human errors, etc.

In the numerical sequence used each number approximates a 1-week period for a basic daffodil bloom season of 6 weeks. In areas having extended or compressed seasons the periods would vary in length accordingly.

An asterisk indicates an extreme bloom date — outside the basic 6-week daffodil bloom season, sometimes by as much as 4 weeks. For instance, “\*-3” indicates 3 weeks *before* basic Bloom Sequence Week #1, and “\*-+2” would mean 2 weeks *after* basic Bloom Sequence Week #6. “\*\*\*” indicates winter-blooming, approximately 10 weeks prior to season. Capitalized cultivars are those most frequently reported.

#### EARLY STANDARD DAFFODILS (BLOOM PERIODS 1 AND 2)

1a (1): ARCTIC GOLD, GOLDEN HARVEST, MOONMIST, Moonstruck, The First, Trumpet Major, Unsurpassable, WINTER GOLD. (2): GRAPE FRUIT, KING ALFRED, KINGSCOURT, Limelight, Moonshot, Mulatto, Ulster Prince.

1b (1): Bambi, FORESIGHT, Prologue. (2): Content, PREAMBLE, TROUSSEAU.

1c (2): Beersheba, Corinth, Empress of Ireland, Glenshesk.

1d (1): SPELLBINDER. (2): Entrancement.

2a (1): Cibola, SACAJAWEA. (2): Adventure, ARMADA, CARLTON, CEYLON, Chemawa, Court Martial, Fireproof, Fortune, Foxhunter, Jules Verne, MATLOCK, Ormeau, St. Issey, St. Keverne, Tinker.

2b (1): Bobolink, WOODGREEN. (2): Duke of Windsor.

2c (2): Arctic Doric, Wedding Gift, Zero.

3a (2): Ballysillan, Edward Buxton.

4 (1): Erlicheer. (2): Eystettensis.

6a (1): Baby Doll, Bartley, CORNET, Estrellita, FEBRUARY GOLD, Little Witch, Moongate, PEEPING TOM, SATELLITE, Willet. (2): CHARITY MAY, DOVE WINGS, February Silver, Jenny, Le Beau, MARCH SUNSHINE.

6b (2): Roger.

7a (1): Shah.

7b (2): TREVITHIAN.

8 (2): Cragford.

10 (2) *N. pseudo-narcissus*, *N. ps. obvallaris*.

11 (2): Canasta.

#### EARLY MINIATURE DAFFODILS (BLOOM PERIODS \*\*, \*-3, 1, AND 2)

1a (1): Charles Warren, LITTLE GEM, SMALL TALK, TANAGRA. (2) WEE BEE.

1b (1): LITTLE BEAUTY.

1c (2): Snug.

2a (2): Marionette, Mustard Seed.

6a (1): Jetage, JUMBLIE, MITE. (2): Snipe, TETE-A-TETE.

8 (1): Hors d'Oeuvre. (2): CYCLATAZ.

10 (\*-3): *N. asturiensis*. (1): *N. calceicola*, *N. cyclamineus*. (2): *N. minor conspicuus* (Lobularis), *N. scaberulus*, *N. triandrus concolor*.

12 (\*\*): Jessamy, Nylon, Poplin, Taffeta.



## LATE STANDARD DAFFODILS (BLOOM PERIODS 5, 6, \*+)

- 1a (5): Late Sun.
- 1b (6): Patricia Reynolds.
- 2b (5): Precedent.
- 3a (5): Dinkie.
- 3b (5): Aircastle, Bithynia, Coloratura, Cornerake, Crepello, Eminent, Grace Note, Green Hills, Redstart, Silken Sails. (\*+): Reprieve.
- 3c (5): Benediction, BRYHER, CHINESE WHITE, CUSHENDALL, Dream Castle, Polar Ice, Portrush, Tranquil Morn, Wings of Song. (6): Tern. (\*+): Frigid.
- 4 (5): CHEERFULNESS, Yellow Cheerfulness. (6): Daphne, SWEET MUSIC.
- 5a (5): TRESAMBLE. (6): Vireo.
- 5b (5): Sidhe.
- 7a (5): SWEETNESS.
- 7b (5): TITTLE-TATTLE, Verdin.
- 8 (5): GERANIUM, Orange Wonder, SILVER CHIMES.
- 9 (5): Milan, Smyrna. (6): CANTABILE, Dactyl, QUETZAL, Sea Green.
- 10 (6): *N. jonquilla* Flore Pleno, *N. poeticus* Flore Pleno, *N. poet. recurvus*. (\*+): *N. × biflorus*, *N. × gracilis*.

## LATE MINIATURE DAFFODILS (BLOOM PERIODS 5, 6, AND \*+1)

- 2b (5): Tweeny.
- 4 (\*+1): Pencrebar.
- 5a (5): MARY PLUMSTEAD.
- 5b (6): APRIL TEARS, Frosty Morn, HAWERA.
- 7b (5): Bobbysoxer, Demure, LINTIE, PIXIE, STAFFORD. (6): Baby Moon, Baby Star, BEBOP, Kidling.
- 10 (5): *N. bulbocodium citrinus*, Canaliculatus, *N. × tenuior*.
- 12 (6): Muslin.

Help is still needed!

The preceding lists, giving bloom sequence, are only preliminary results in a long-range bloom data study. There is still much work to be done. Although quite a number of magazine articles, charts, calendars of bloom, and books are available, dating from Stillingfleet's "Calendar of Flora" (1755) and including Mabel Sedgwick's "The Garden Month by Month" (1907), Donald Wyman's excellent "Trees for American Gardens" and "Shrubs for American Gardens" that give lengthy order of bloom lists, few define bloom time by even 10-day periods; I believe that Dr. Wyman's is the only one that gives a quick fairly certain way of adjusting the data to your immediate area. Also, practically no sequence data (that is in less than 2-week intervals) are commonly available on individual cultivars of the major genera. This is why we need your help.

If you would like to participate, and if you grow 20 or more cultivars, just drop me a postcard or letter, giving any or all of the following information — ideally a *separate* card for each numbered item. Remember all data must be given in terms of first flower open (FFO), and *not* be based on first-year, or atypical plants. Send to Mrs. Daniel J. McNamara, 68 Brook-tree Road, Hightstown, New Jersey 08520.

1. Please report the exact date of bloom (FFO) for Preamble and Tresamble, as well as your first five daffodils to bloom, noting those that are miniatures.

2. Do you know of other season extenders (early or late varieties) not on these lists? If possible, send dates for all extenders which you grow, which are not already on these lists, being sure to give the exact dates for Preamble and Tresamble, or cultivars nearest these on the lists, so that I may align your chart quickly and easily. Remember, it is sequence we are trying to establish.

3. If you seriously question the bloom sequence position of any variety (out of sequence by more than 1 week) please report its exact date, and give the condition of bloom of several other listed varieties on that same day; for example, "showing color," "few open," "peak," "passing," etc. This will enable us to align your data for double-checking. Be sure you check for anything that might be creating an extreme microclimate in your garden.

4. Better still, if you can take a little more time, list three or four genera in *peak* condition on a given date (ideally once a week) along with several daffodils. It will help us provide the raw materials for perhaps an even more useful article later on.

For items 3 and 4 above, it would be helpful if the information were arranged in five columns: exact date; cultivar being reported — addition or change; alignment cultivars (from lists); their condition or sequence number; other genera, in peak condition.

5. Finally, note the exact date (FFO) for as many cultivars on these lists as you grow, particularly those which may be capitalized.

I can't tell you how many people who volunteered through the plant society journal notices last season have written me that they truly enjoyed recording the data requested (that is, after the first 2 days!) because it got them out into their gardens on a very regular basis to truly observe, perhaps more closely than ever before, and not just to "tend."

## ENVIRONMENTAL ACCIDENT?

In December of 1969 my fellow Robin member, Lib Rand, of Garner, North Carolina, sent me a large box of daffodils for naturalizing, including about two dozen Dick Wellbands. They weren't planted until early February of 1970, in a bed really too rich, too inclined to stay wet in winter, and much too deeply mulched. They put up foliage only that spring.

On March 25, 1971, blooms began appearing. But — they looked just like the split-coronas, especially Gold Collar. And most had two blooms to the stem! The large planting continued to open for nearly two weeks, all "split," and nearly all with two blooms.

Daffodils had never grown here before, Lib had never grown any split-coronas, and knows she sent bulbs from the Dick Wellband row. So it must have been a bizarre effect of late transplanting, a cold, wet winter, and three solid weeks of rain before blooming.

Footnote: all my Actaeas and most of a large planting of Polar Ice had two blooms to the stem, also following that rainy season.

— LOYCE C. MCKENZIE

## TO WIN A QUINN!

By WILLIAM O. TICKNOR, *Falls Church, Virginia*

If you wish to win the ADS Carey E. Quinn Silver Medal for a collection of 24 different daffodils my best suggestion is that you "Have a very good year." Have one of those years when, unaccountably, all of your daffodils come into bloom a day or two before the show, when every bloom is large, smooth, beautifully colored, and mitten-free. *Then* try for the Quinn. These years happen about once in 20 and I have no idea why.

It helps, of course, to have a lot of daffodils, especially kinds that have done well at shows over the years. It helps, too, to have made lots of show entries and to have learned something about grooming daffodils and staging entries—two different things. Organizing your blooms and your time is important, too.

I tell all this with the sureness of a tyro. Having just been awarded the medal I can speak with all the authority of a brand new expert. My garden is having one of these wonderful years and, so far, every blooming plant in the yard has outdone itself. During the several days preceding the daffodil show my wife, Laura Lee, my daughter, Susan, and I cut, groomed, misted, and refrigerated blooms that appeared to rate 90 points or more in the ADS scale. By the morning of the day before the show all refrigerator space upstairs and down was filled with approximately 90 blooms. That morning with eyes popping like those of a child on Christmas morning we found 45 more magnificent blooms.

That afternoon all of the daffodils came into the dining room where we have our greatest table space and where extra tables were set up. A sorting process began. All miniatures were taken well off by themselves for use in a Watrous collection, but that is another story. Trumpet daffodils, large cups, and small cups were each separated out into their classes. All 4's through 11's were collectively put off to one side. Then a rigorous selection was made from the 1's to 3's, because here is where perfection by the ADS judging standards is supposed to be found. Four or five daffodils showed defects we had not seen earlier and were dropped from the show. A selection of one only from several stems of such daffodils as Snow Gem and Festivity cut down on numbers. A rigid selection out process left us with 23 blooms from these three classes. It was at this point that we decided that we would make a Quinn entry.

Next we began to play with the charming daffodils of Div. 4 to 11. One split-corona cried out for a place in our entry and with one accord and without debate my team agreed it should be in the collection, although we knew that Judge Quinn would turn over in his grave. It was Oecumene, a bold bright big flower. From half a dozen fine blooms of the red-cup jonquil Suzy, one was chosen. An Actaea was petal-perfect and bright rimmed. A bloom of Trevithian had a brilliant gold color and an ideal form. A stiff-stemmed colorful Tahiti added a different dimension. A Quinn collection requires five RHS divisions and I could count seven in mine. I now had 28 daffodils and a rigid selection out process began, but I kept the 4 as spares. Next, with each bloom in a separate pop bottle, the staging planning began. It is not enough that a collection entry should have a given number of fine blooms. If the show staging will permit, a collection should be a flower

arrangement with each bloom enhancing by contrast, by complement, or by line the other blooms. The general public, the ultimate judge, sees a collection as a whole and ADS judges are influenced by good staging. My tallest and most dramatic flower was a large iridescent Lemonade and it became the centerpiece in the top back row of 12 blooms. All of the tallest-stemmed blooms were in the top back row and the shorter stems were put in front and on the step below. Within the arrangement the center daffodils of each row were taller than those toward the end. Flanking pale yellow Lemonade on either side were two show stalwarts, white and bright red Rockall and Snow Gem. Flanking these were two yellows, a 2a all-yellow seedling bred by Lyles McNairy and 2a red-and-yellow Chancellorsville. So it went, not a perfect match at all, but generally a yellow perianth next to a white, a brilliant daffodil in front of or behind a paler one. With the Lemonade in the center of the back row I wanted a brilliant splash of color in the front row and the collar daffodil Occumene was quite a splash.

Those two daffodils brought a viewer's eyes front and center and let them slide off in either direction. There were new daffodils in the collection, including a remarkable 2d seedling, H 16-1, from Murray Evans and a seedling of my own from Russet. Fairylike new Ariel matched the charming rims of Daviot and the delicacy of Gossamer and Audubon. Great bicolors Descanso and Irish Minstrel offered a contrast to golden trumpet Carrickbeg and glowing yellow-and-red Matlock. White-and-red Alicante and Privateer made their contribution. Small but perfectly formed 1d Chiloquin was a jewel in the collection.

Such were my blooms and my arrangement of them. I don't know when I will have such another "very good year" or when a show date will correspond so completely to my blooms. The Quinn medal is an attractive piece of silver and there is much excitement in staging an entry for it and much satisfaction in winning it.

## TO WIN A WATROUS

By WILLIAM O. TICKNOR, *Falls Church, Virginia*

Assembling an exhibit of 12 different near-perfect miniature daffodils is hard to do and an ADS Roberta C. Watrous Silver Medal winning collection is difficult to achieve. Just growing and keeping a stock of miniature daffodils isn't easy. It isn't even easy to acquire a sizable collection, as few bulb dealers have a wide stock to offer. Even when one has a large collection and is growing them reasonably well getting a collection of 12 different miniature blooms together is difficult. Daffodil shows tend to be midseason. Miniatures, with a few exceptions, are either cyclamineus and trumpet hybrids and therefore early, or are jonquil or triandrus hybrids and therefore late. The little ones aren't there when you need them for a show.

1971 turned out to be a remarkably good daffodil year for me and by a week before our Washington Daffodil Society show good blooms of all kinds and sizes were popping out — not many miniatures but some. Those few miniatures that were really good specimens were cut, refrigerated, and misted frequently. On the afternoon before the show I took a look at what I had. There were several each of *N. × tenuior*, Xit, and Minnow, all with great long stems that eventually had to be cropped. I had two Jumblies, a



doubtful Tête-a-Tête, a worrisome but lovely Halingy, and one each of Mite, Sea Gift, Frosty Morn, *N. bulbocodium*, and *N. rupicola*. This amounted to 11 different varieties and was not enough. Not wanting to accept defeat I went to the garden and cut an Angie that had two tight buds and a large *N. triandrus albus* that had one floret open, one in tight bud, and one even tighter. These two didn't go to the refrigerator; they went into hot water that I kept hot.

The next morning the deadline had come. Tête-a-Tête had died of old age and I had 10 different varieties. Halingy, cut a week before, still had good substance and I kept it in the collection with its 3 lovely florets. Angie had gloriously opened both its buds and was a beauty. Again I had 11 varieties. *N. triandrus albus* had nicely opened its second bud and the third was opening. I had a Watrous entry. It looked good and the judges liked it and I won a beautiful silver medal — but it wasn't easy. Miniature daffodils are as difficult as they are lovely.

## SPANISH GOLD IN CONNECTICUT

By MARION TAYLOR, *Old Lyme, Connecticut*

The December 1964 Journal contained an article written by me on the wild narcissus I saw and gathered in Spain. The article ended with my saying that I felt I had found more gold in Spain than the Conquistadores had found in the New World. This is the account of the results of my discoveries.

I sent home two varieties; some bulbs of *N. rupicola* found near the Navacerrado Pass on the Segovia side and some bulbs of *N. triandrus* var. *cernuus* found growing in the garden of our hotel near the Escorial. They were in bloom at the time and according to the 1964 regulations the bulbs had to be washed free of dirt before being mailed to my yardman via the inspection station in Hoboken, New Jersey. My man reported to me that they were not in the best of condition when they reached Connecticut. The leaves were rotting, but fortunately most of the bulbs were firm. He planted them according to the instructions I had given. The *rupicolas* were growing in shallow scree between outcroppings of ledge. One could actually lift the bulb by just picking the flower. The *triandrus* grew in light pinewood's shade, on the hillside of our hotel garden. These were more deeply rooted and a gardener had to use a spade to lift them. They had gone on a rampage, seeding themselves on hillside, in beds, and along the sandy walks. Therefore my instructions were to plant both kinds in gritty soil, in the small plastic baskets berries are sold in. They were marked Spanish No. 1 and Spanish No. 2 and placed in a small bed on the south slope of the hillside, where other small daffodils were planted. They were watered for 2 or 3 weeks and then neglected, left to bake in the summer sun. I understood that this is normal . . . no rain in Spain in summer. I am not sure exactly how many were planted; some soft bulbs were discarded. My guess would be that there were 10 or 12 of each.

First I will report on Spanish No. 1, the *triandrus*. With no sign of bloom and very little sign of life after 3 years I lifted the basket. Some had disappeared, but I replaced half a dozen where they were. I put 3 under my pine trees, hoping they would be happier. These died. Four years ago I had

another bed made for miniatures. I put the bulbs from the first bed here as I wished to use the old one for seeds. I was so discouraged by their performance I did not even count them. I even wonder why I bothered with them. After that I paid no attention to them and probably would have dug them out if I had needed the space they were taking up. But (!) this past spring of 1971 there were two *triandrus* blooms which amazed me. They were larger and sturdier than any *triandrus* I have ever grown or seen, very much the same size as those I saw in Spain. The corona was over an inch long. I cannot truthfully say that I could discern any darker color in the corona. The bed is too new for any other *triandrus* to have seeded itself. These blooms were in the spot marked Spanish Triandrus. The only conclusion I can draw is that after seven years . . . possibly six (I was not there to see blooms last year) . . . they came to life. How eagerly I await seeing if they are there in 1972.

*N. rupicola* has been much more vigorous: April 1966, 1 bloom; 1967, 6 blooms; 1968, 20; 1969, over 50; 1970, I do not know; 1971, well over 50 despite the 9 large bulbs sent to Wisconsin, in 1969. I felt in 1969 that they were well enough established to risk lifting, so that I could send some of the bulbs to my sister-in-law who had been with me in Spain. There were 26 bulbs of varying sizes. Now I cannot imagine why I lifted all of them, but apparently I did as I noted in my records that there were 26 bulbs. I sent her 9 of the largest with planting instructions. She either lost or ignored the instructions, for she did not plant the bulbs in the open but under pine trees, and not in a very sunny spot. She lives in Wisconsin near Lake Michigan, where the winters are long and severe. I was not optimistic about their thriving. She was not in Wisconsin in the spring of 1970, but in 1971 she was so excited over finding 17 fragrant blossoms that she called me to tell me about them.

I have let my blooms go to seed. Some I have harvested and others let scatter in the bed. So far I have had no luck in growing them from seed and have seen no evidence of their seeding themselves. Perhaps there has not been sufficient time or perhaps I inadvertently pull up the little plants when I try to rid the bed of sunflowers growing there from seeds dropped by the chickadees who love the cover of the bayberry on the bank above the bed.

As the bulbs have multiplied they are now in three baskets. Two years ago I moved one to another spot not quite as sunny as the first bed is. *Rupicola* is not temperamental. It cheerfully blooms as long as it has some sun and gritty soil. I have never fed them except perhaps once a year with wood ashes. I am never in Connecticut in July and August so the only watering they get in summer is from rain. My yardman is just as interested in daffodils as I am and would water them but we have decided against it. We do so in the fall if it is dry.

This *rupicola* is a lovely little flower and seems to have much more substance than others I have seen. It is also larger, with an inch, or more perianth. This past spring I sent some bulbs to Roberta Watrous. I hope they will be of value to her for hybridizing. For Spanish No. 2 *rupicola* has truly been a prize of gold. Twice it has won for me the miniature Gold Ribbon, and it was in the collection which won for me the Roberta C. Watrous medal.

Sometimes . . . sometimes I think that *rupicola* gives me more pleasure than any other daffodil I have.

## AMERICAN DAFFODIL SOCIETY

### 1972 SYMPOSIUM BALLOT

This is an every member ballot on the best daffodils for every use.

Select up to 25 varieties of daffodils you have grown in your own garden for a minimum of three years. Consider both the quality of the bloom and the behavior of the plant, but disregard price, reputation, and classification. However, do consider the early, late, and the various forms and types in making your list.

Please list ALPHABETICALLY.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
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13. \_\_\_\_\_

14. \_\_\_\_\_

15. \_\_\_\_\_

16. \_\_\_\_\_

17. \_\_\_\_\_

18. \_\_\_\_\_

19. \_\_\_\_\_

20. \_\_\_\_\_

21. \_\_\_\_\_

22. \_\_\_\_\_

23. \_\_\_\_\_

24. \_\_\_\_\_

25. \_\_\_\_\_

Approximate number of varieties in your garden? \_\_\_\_\_

If you could have only one variety, what would it be? \_\_\_\_\_

Reporter \_\_\_\_\_

State \_\_\_\_\_ Region \_\_\_\_\_

Please mail by July 1st to:

MRS. JOHN B. CAPEN  
"Springdale," R.D. 3  
Boonton, N.J. 07005



# BULLETIN BOARD

## A LETTER FROM THE PRESIDENT

Dear ADS Members:

My two years as your president are coming to a close and it has indeed been a pleasure to serve you. I have many fond memories of these years.

May I thank each of you for your cooperation. Without the fine support of the members ADS would be unable to continue to move forward into the leadership of the daffodil world.

To the board members may I give a special "thanks" for their help and cooperation.

Let's continue to keep ADS moving forward during the next administration.

Your officers and board members and most especially your president, look forward to seeing you in Portland.

Cordially,  
Walter E. Thompson

## FROM THE EXECUTIVE DIRECTOR

The ADS has raised its dues only once in its 15-year history: from \$3.50 to \$5.00 in 1963. Few plant societies have done as well. There is no present plan to increase dues but the margin between our income and expenses is very narrow. So far we have absorbed all mailing costs and anyone who has had occasion to do business with the new U. S. Postal Service is aware that prices have risen, including a 24% increase in the cost of third class mail, the classification under which much of our small parcel mail moves. To avoid as long as possible any general increase in dues, a number of changes have been made in the cost of services, supplies, and publications listed on the back cover of the *Journal*. These concern material formerly supplied without charge and heavy items such as entry cards, books, and back numbers of the *Journal*.

Membership renewal notices are sent out about one month prior to expiration at a cost of 15¢ each and small but important economies could be achieved if members paid their dues prior to mailing of notices. Another substantial drain on our resources is the cost imposed on us by members who move, either permanently or temporarily, without advising us. As a result their Journals are returned as undeliverable. This involves payment of postage due, frequently correspondence to try to locate the member, a new envelope, another payment of postage, delay in delivery, and frayed nerves in the office. Your Journal will reach you, even in Timbuctoo, if we only know where you are.

\* \* \* \* \*

The 1971 annual of the American Rose Society contains a lengthy discussion of the deductibility for federal income tax purposes of the expenses and contributions of members of horticultural societies. Those who are uncertain of their rights or feel that their tax consultant or even the IRS agent is denying them deductions to which they are entitled because of unfamiliarity with the subject might consult this article which gives a num-

ber of case histories and quotes the applicable portions of the IRS Code and Revenue Rulings.

The author states "There is no question that an individual who renders services gratuitously to a qualified organization is entitled to deduct his travel and other expenses, including the cost of meals and lodging, for which he is not reimbursed." Of course, the ADS is a "qualified organization."

Another subject is the question of unreimbursed expenses incurred by judges at flower shows. Here the determination revolves around the major activities of the local society conducting the show; in short, whether the society is primarily educational or charitable, on the one hand, or recreational or social, on the other. Since local daffodil societies would probably be ruled recreational or social, rather than educational, deductions would not be allowable.

On the question of how much to deduct for travel by auto, we are told: "Although unreimbursed expenses which are deductible do not include depreciation . . . the cost of oil and gas is deductible. Alternately, a flat 5¢ per mile has been considered a reasonable rate of computation of automobile expenses."

In the case of the ADS, deductions would usually be limited to direct expenses incurred by directors traveling in connection with their attendance at meetings of the board of directors.

—GEORGE S. LEE, JR.

## JUDGING ASSIGNMENTS

Student judges are required to do a certain amount of judging in the company of accredited judges at approved shows before they can become accredited judges themselves. Accredited judges need to do actual judging occasionally to familiarize themselves with the newer varieties appearing at shows and to maintain high standards of competence. Unfortunately, there is a tendency among show managements, and especially chairmen of judges, to ignore student judges and to invite the same group of accredited judges year after year. That may be the easier way, but it does a great disservice to our student judges who are anxious for opportunities to practice their newly acquired skill. It is also most unfair to our growing number of accredited judges who wait for invitations which never come.

*Show Chairmen:* When you invite judges this year please check the list of accredited and student judges in your region and find out whether some of the student judges need some shows to judge for credit. Invite some accredited judges you may not have used before. Invite your usual judges to come and assist in other work, such as clerking, preparing statistics, helping classify and stage, etc.

*Regional Vice President and Directors:* If you are contacted to recommend judges, please see that the students needing shows are invited and some of the judges who do not have many shows to judge. Watch for expressions of interest in new shows for next year and offer to help organize them.

*Student Judges:* Read the list of shows in this issue and if you need shows to judge, contact the person named and ask to be selected. Show people are most cooperative and would be happy to find room for you.

*Accredited Judges:* If you have not been invited to judge a show recently, contact your regional vice president or directors and ask for help in getting assignments. We need all of our judges and we need active judges. If you judge frequently, consider recommending in your place someone who does not get to judge often.

*All Judges:* Make lists of the blue ribbon winners and add some of those you may not have to your garden. You will be surprised how many of the award winning daffodils are within reach of your pocketbook.

—LAURA LEE COX

*Chairman, Judges Committee*

## JUDGING SCHOOLS

Course II, Columbus, Ohio, April 24. Chairman, Mrs. Paul J. Gripshover, 2917 North Star Road, Columbus, Ohio 43221 Registration fee \$5.00

Course III, Dallas, Texas, Chairman, Mrs. W. D. Owen, 4565 Rheims Place, Dallas, Texas 75205

Course III, Nashville, Tenn. Chairman, Mrs. Robert B. Cartwright, 1216 Goodloe Dr., Nashville, Tenn. 37215

Course III, Make-up, Bloomfield, Conn., May 6. Chairman, Mrs. Charles H. Anthony, 27 Gale Road, Bloomfield, Conn.

—HELEN K. LINK, *Chairman  
Schools Committee*

## ON SYMPOSIUM REPORTS AND REPORTING

The Symposium Committee wishes to thank the many members who analyze their daffodil collections annually and share their conclusions with fellow members. If you have not done so yet, do begin this year. You will find that this exercise brings results similar to others we sometimes honor with the wish more than the deed. It will tighten the muscles of critical talent and enhance the charisma of self esteem and appreciation.

You will find the report form in the center fold of this issue.

We urge that this year you make your decisions during the season and send in your report at its end. Doing so will make it possible to get results to you earlier. And, don't overlook the two questions.

Compilation and analysis of last season's reports will appear in the next issue of the Journal.

—ELIZABETH T. CAPEN  
*Symposium Chairman*

## "WHERE CAN I GET . . . ?"

Although no requests were received for bulbs since the last issue of the Journal (doubtless because not too many of us think about planting in December) we did receive word that another person did receive a wanted bulb. So as you go to those shows and make notes of bulbs you want, remember to write your bulb broker when you can't find them listed anywhere. Send your request to Mary Lou Gripshover, 2917 North Star Rd., Columbus, Ohio 43221.

## HERE AND THERE

Mrs. F. Warrington Gillet, of Fox Den Farm, Baltimore County, Maryland, and Lexington, Kentucky, died on December 5, 1971. Mrs. Gillet, who wrote of her experiences growing daffodils for The Daffodil Journal issue of March 1970, took particular pride in having won the Carey E. Quinn Silver Medal three times, having started exhibiting daffodils after reaching the age of 64. In addition to daffodils, rhododendrons and azaleas were features of the wooded hillside grounds at Fox Den Farm, which were open for garden visits each spring. In Kentucky Mrs. Gillet was part-owner of Mereworth Farms, where many winning thoroughbred horses were bred.

At Smith College in Northampton, Mass., the campus plantings constitute a botanic garden, an arboretum, a plant house for students of botany and floriculture, a notable rock garden. A booklet describing and interpreting these plantings, written by ADS member Mary Mattison van Schaik and beautifully illustrated, was published in 1971.

Newsletters received: The New England Region letter for January is devoted chiefly to "Fireside Reflections" on books about nature and ecology. The Middle Atlantic Region letter quotes a letter to Betty Darden from Serena Bridges, who in spite of twice-broken left hip and split tendon in left leg manages to do some work with plants. Her address is Dulaney Nursing Home, 111 West Road, Towson, Md. 21204. The Central Ohio Daffodil Society announced a meeting to be held on January 17, with a program on miniatures.

Carroll County, Ohio, has declared itself "Ohio's Daffodil County," and if the present interest in planting daffodils continues, "within a few years the county will be a solid mass of yellow daffodils in bloom during the last week of April." "Drive-It-Yourself" tours in 1970 and 1971 in different sections of the county attracted several thousand visitors, who enjoyed "viewing the modern dairy farms, watching cows being milked, and seeing pigs, lambs, and other rural attractions." This spring the tour will feature the northeast portion of the county.

The Omagh and District Horticultural Society, Northern Ireland, will hold a Daffodil Weekend April 29-30. Events will be (Apr. 29): Show, followed by buffet dinner: (Apr. 30): Garden visits and slide show. The show will offer our ADS Red-White-Blue Ribbon for the first time overseas. Information: B. S. Duncan, Knowehead, Dergmoney, Omagh, Co. Tyrone, Northern Ireland.

The Ballymena, Northern Ireland, show will be on April 25, followed by nursery visits and dinner the next day.

The RHS Daffodil Competition will be on March 28-29, and the Daffodil Show on April 18-19, at Vincent Square, London.

Mrs. Allen W. Davis has asked us to announce that, due to ill health, Mr. Davis has retired from the bulb business, and that she regrets she is not able to acknowledge the requests for catalogues that continue to come.

### CONVENTION IN SEPTEMBER

The Australian Daffodil Society announces a convention in Canberra, September 9-10. Information: Jack Bloomfield, Caley Cr., Narrabundah, A.C.T., 2604, Australia. Members of ADS are cordially invited to attend.



## 1972 DAFFODIL SHOW DATES

- March 4-5 — La Canada, Calif., by the Southern California Daffodil Society at Descanso Gardens, 1418 Descanso Drive; information: Mrs. William H. Hesse, 1400 W. Wilshire, Fullerton, Calif. 92633.
- March 15 — Dallas, Tex. — Texas Daffodil Society State Flower Show at the Dallas Garden Center, State Fair Park; information: Mrs. J. Edgar Weaver, Rt. 1, Box 368, Clark Road, S., Cedar Hill, Texas 75104.
- March 15-16 — Birmingham, Ala. — Alabama State Show at Valley Christian Church, 2601 Highway 80 South; information: Mrs. Walter Thompson, 2907 Southwood Road, Birmingham, Ala. 35223.
- March 18-19 — Oakland, Calif., by the Northern California Daffodil Society at Lakeside Park Garden Center, 666 Bellevue Ave.; information: Mrs. J. Willard Humphrey, #1 Harding Circle, Berkeley, Calif. 94708.
- March 25 — Morrilton, Ark. — Arkansas State Show at the Morrilton High School Cafeteria by the Arkansas Daffodil Society; information: Mr. Elmer E. Parette, Route 2, Box 66, Morrilton, Ark. 72110.
- March 25-26 — Muskogee, Okla. — Southwest Regional Show by the Indian Nation Daffodil Society in the lobby of the Commerce Bank & Trust Company; information: Mrs. Larry F. Rooney, 7 Spring Creek Road, Muskogee, Okla. 74401.
- March 30-31 — Atlanta, Ga. — Georgia State Show by the Georgia Daffodil Society, the Atlanta Garden Center and affiliated clubs at Rich's auditorium; information: Mrs. Charlotte Bates, P. O. Box 4539, Atlanta, Ga. 30302.
- April 1-2 — Hernando, Miss., by The Garden Study Club of Hernando at the DeSoto County Youth Bldg.; information: Mrs. Morris Lee Scott, Route 3, Box 78, Hernando, Miss. 38632.
- April 5-6 — Danville, Va., by The Garden Club of Virginia at Stratford College; information: Mrs. Dan Overbey, Jr., 416 Maple Lane, Danville, Va. 24541.
- April 8-9 — Nashville, Tenn. — Tennessee State Show at Tennessee Botanical Hall, Cheekwood, by the Middle Tennessee Daffodil Society; information: Mrs. John M. Bates, 2417 Valley Brook Road, Nashville, Tenn. 37205.
- ✓ April 8-9 — Gloucester, Va., by the Garden Club of Gloucester at Gloucester High School; information: Mrs. Chesterman Constantine, Gloucester, Va. 23061.
- April 12-13 — Asheville, N. C. — Southeast Regional Show, by The French Broad River Garden Club at Biltmore Forest Town Hall, Vanderbilt Road, Biltmore Forest; information: Mrs. T. Redmond Thayer, 388 Vanderbilt Road, Asheville, N. C. 28803.
- April 14 — Berwyn, Pa., by the Berwyn Garden Club at Trinity Presbyterian Church, Main & Berwyn Avenues; information: Mrs. Wendell T. Starr, 942 Ethan Allen Road, Berwyn, Pa. 19312.
- April 15 — Bloomington, Ind. — Midwest Regional Show by the Indiana Daffodil Society at College Mall, intersection State Road No. 46 and East by-pass; information: Mrs. C. Daniel Overholser, 2219 East Spring St., New Albany, Ind. 47150.
- April 15 — Shelbyville, Ky. — Kentucky State Show by the Kentucky Daffodil Society, Franklin Council of Garden Clubs and Shelby County

- Homemakers Club at Shelbyville High School; information: Mrs. Ben Allen Thomas, Chenoweth Farm, Shelbyville, Ky. 40065.
- April 15 — Chillicothe, Ohio, by the Adena Daffodil Society at the Bennett Hall of Ohio University Branch; information: Mrs. Reginald Blue, 83 East Fourth St., Chillicothe, Ohio 45601.
- ✓ April 15-16 — Newport News, Va., by the Tidewater Virginia Daffodil Society at Warwick Recreation Center, Copeland Lane; information: Mr. Francis J. Klein, Sr., 18 Trincard Road, Hampton, Va. 23369.
- April 18 — Eldorado, Ill. — Illinois State Show by The Southern Illinois Daffodil Society at the Methodist Educational Bldg., 1007 Third Street; information: Mrs. Clyde Cox, 2330 Illinois Ave., Eldorado, Ill. 62930.
- ✓ April 19-20 — Baltimore, Md., by the Maryland Daffodil Society at the Hollyday Room, at the Village of Cross Keys, 5100 Falls Road; information: Mrs. Joseph H. Purdy, RR #7, Box 550, McDonogh Road, Pikesville, Md. 21208.
- ✓ April 22 — Princess Anne, Md., by the Somerset County Garden Club at the Bank of Somerset; information: Miss Martha Simpkin, Route 1, Box 252, Princess Anne, Md. 21853.
- April 21-22 — Plymouth Meeting, Pa., by the Norristown Garden Club in the Grand Court of Plymouth Meeting Hall; information: Mrs. S. Gerald Corso, 404 Central Drive, Lansdale, Pa.
- ✓ April 22-23 — Washington, D. C. — Middle Atlantic Regional Show at the Administration Bldg., National Arboretum, 24th & R Sts., N.E. by the Washington Daffodil Society; information: Mrs. Edward L. Gates, 4329 Brookside Drive, Alexandria, Va. 22312.
- April 22-23 — Cincinnati, Ohio, by the South-Western Ohio Daffodil Society at the Cincinnati Art Museum, Eden Park; information: Pauline Raibourne, 1151 Nordyke Road, Cincinnati, Ohio 45230.
- April 26-27 — Downingtown, Pa., by the Garden Class of the Woman's Club of Downingtown in the Club House, 121 Manor Ave.; information: Mrs. William Bender, R. D. 1, Glenmore, Pa. 19343.
- April 28 — Columbus, Ohio, by the Central Ohio Daffodil Society at Mountview Baptist Church, corner Mountview and Fissinger Roads; information: Mrs. William Pardue, 2591 Henthorne Road, Columbus, Ohio 43221.
- April 28-29 — Wilmington, Del. — Northeast Regional Show by the Delaware Daffodil Society at St. Albans Episcopal Church, 913 Wilson Road; information: Mrs. R. H. Weeks, 2306 Jamaica Drive, Wilmington, Del. 19810.
- May 2-3 — Chambersburg, Pa., by The Chambersburg Garden Club at the Chambersburg Recreation Center, South Third St.; information: Miss Berlin W. Shoemaker, 328 West Queen St., Chambersburg, Pa. 17201.
- May 3 — Greenwich, Conn. — Connecticut State Daffodil Show at Greenwich Garden Center, Cos Cob, Conn.; information: Mrs. James W. Riley, Jofran Lane, Greenwich, Conn. 06830.
- May 5-6 — Hartford, Conn. — New England Regional Show by the Connecticut Horticultural Society at the Elizabeth Park Pond House; information: Mrs. Richard G. Willard, 199 Griswold Road, Wethersfield, Conn. 06109.

May 6-7 — Cleveland, Ohio, by the Western Reserve Daffodil Society at the Garden Center of Greater Cleveland, 11030 E. Boulevard; information: Mr. Wells Knierim, 31090 Providence Road, Cleveland, Ohio 44124.

May 9-10 — Boston, Mass. — Massachusetts State Daffodil Show by the Massachusetts Horticultural Society, the North Shore Garden Club and the Clubs of Zone 1 of the Garden Club of America at Horticultural Hall; information: Massachusetts Horticultural Society, Horticultural Hall, 300 Mass. Ave., Boston, Mass. 02115.

— Franklin D. Seney

## FLIGHT OF THE ROBINS

*By DR. GLENN DOOLEY, Bowling Green, Ky.*

This is the time of the year when daffodil growers should consider joining a Round Robin. Meta Belle Eames directs a West Coast Regional Robin, Marie Bozievich a Southeast Regional Robin. There are other general Robins and some for men. There is a Robin for miniature daffodils as well as ones for members interested in hybridizing.

Our new Robin member from British Columbia, Mrs. F. M. Dennison, has given us some interesting information on daffodil activities in her area. Her town, Delta, is located near the mouth of the Fraser River. She reports a number of commercial growers on Vancouver Island and at Bradner. These are largely cut-flower growers. Mrs. Dennison's local garden club has sponsored garden shows for 18 spring seasons. One section of this show featured daffodils introduced within the past 25 years, another featured specimens introduced at any date. The third section was devoted to entries of three stems.

Interest in poets continues. Peggy Macneale of Cincinnati would like to enlarge her poeticus collection. She already grows *Actaea*, *Cantabile*, *Quetzal*, *Milan*, *Sea Green*, *Perdita*, *Dactyl*, and *Shanach*. Helen Trueblood of Scottsburg, Indiana, has a collection which includes *Snow King*, *Horace*, *Dulcimer*, *Hexameter*, *Tannahill*, *Dactyl*, and *Sidelight*. Early in my Daffodil collecting, I acquired *Thomas Hardy*, *Lights Out*, *Sidelight*, *Ace of Diamonds*, *Horace*, and *Thelma* in addition to varieties listed in today's catalogs. The latest addition is *Otterburn*. I am looking forward to seeing it in bloom for the first time. I am using poets in my crosses and hope to make some additions to the class.

*Pera*, *Columbine*, and *Misty Moon* resemble poets so much that I have often wondered why they are classified in Division 3. I purchased *Margaret Mitchell* and *Winifred van Graven* with the idea that they were poets. Later classification indicates they are 3b's yet one catalog lists *Winifred van Graven* as a poet. In the 1968 RHS Year Book Alec Gray says that he feels that some of the 3b's should be reclassified as 9's. He specifically states that *Margaret Mitchell* and *Winifred van Graven* should be listed as 9's. He adds that Division 9 should be revised to read "characteristics of *N. poeticus* clearly evident."

# HOW TO HIT THE JACKPOT WHEN POTTING DAFFODILS

By MEG YERGER, *Princess Anne, Md.*

Take a pot — add some luck to a lot of know-how and you can be successful at forcing daffodils for speeded up blooms.

Right now is the time to plan for next winter's indoor daffodils. Those varieties that flower early in the garden are generally easy to persuade into early bloom for the house. This includes the cyclamineus, many trumpets and large cups, some small cups, and tazettas. A tour of your garden now gives you a chance to note which varieties did bloom early in your climate. You can also observe which have very strong, short stems which is an advantageous characteristic in helping to achieve a pot of bloom that does not need to be staked. Exceptionally tall varieties may be difficult to get into bloom without more staking than is attractive. Note, too, which daffodils have the bloom rising above the foliage. This helps to give a good overall appearance.

The August 1971 Clemson University pamphlet (Research Series No. 137) "Daffodil Variety Evaluation" may be useful in selection of varieties for forcing. From their lists of varieties tested choose those of early full bloom date, short stem length, and excellent stem strength. Your own experience will tell you which have bloom stems taller than foliage.

If you have surplus clumps of daffodils you would like to try forcing mark them for future digging. The best bulbs can be potted and the rest replanted in the garden. Whether you dig your own or decide to buy them the bulbs you put in a pot should be preferably one-nosed rounds or large offsets, as in the limited space of a pot they will give more bloom in proportion to the quantity of foliage than will the double or triple-nosed bulbs. More flowers than foliage make for a more attractive pot of daffodils to have in the house.

Persuading daffodils to bloom early is quite easy because they are determined to bloom sometime and seem very willing to oblige you by doing it early if you provide certain of their requirements. They need darkness and coolness and moisture to produce roots and buds. You just furnish these conditions a little earlier than they would occur in nature. Depending on your climate you might pot up the bulbs for forcing as early as mid-September but surely by early October. After roots and buds are formed the key to bringing out good blooms is gradual increase of light and temperature. They may be forced in soil without precooling or they can be precooled.

Daffodils are so anxious to bloom they will probably give a fair response to your forcing efforts even if you omit some of the recommended steps. However, if you want your pot of daffodils to evoke exclamations of praise for its shapeliness and great numbers of beautiful blooms you may want to use the directions that follow.

## STEPS IN FORCING BULBS WITHOUT PRECOOLING

1. For 24 hours soak base of bulbs in water with rooting medium added to speed up sprouting of roots.
2. Use a bulb pan or pot at least 6 in. in diameter, well soaked in water.
3. Place lumps of natural charcoal or crocking over hole in bottom of pot. Charcoal holds moisture available for roots.



4. Pour in enough potting soil to cover charcoal lumps and sprinkle on small amount of high-potash fertilizer, then cover with another inch of soil. To mix potting soil take equal parts of dirt, sand, compost or peat moss — each sterilized. A mixture of fine charcoal dust and vermiculite may be added to the soil mix up to 50% in bulk to make the pot lighter to handle.

5. Pour in ½ in. of sand to make a good base for the bulbs.

6. Place bulbs so they do not touch, with room between pot and bulbs, so bulb tips are 1 in. below rim of pot.

7. Fill in soil mixture around bulbs, firming it with fingers so bulbs won't be forced up as roots develop. Leave bulb tips showing.

8. Put in label with variety name and date.

9. Soak pot in water until soil is damp.

10. Cover with inverted pot to protect growing tips.

11. Store in a dark place at 35-50°F. (coldframe, outside cellar steps, box in unheated attic, refrigerator) on cinders or slate to prevent entry of worms.

12. Water well.

13. Cover with 8-10 in. mulch that is loose enough to remove for periodic examination of root development.

14. Examine pot for root development after 6 weeks. If roots are well developed at that time pot may be brought indoors in from 7 to 14 more weeks, depending on normal earliness of variety. If roots are slow to develop check each week and bring in correspondingly later, if foliage is 3 in. high and bloom bud shows.

15. Remove inverted pot and wash pot bulbs are in.

16. Put pot of bulbs on saucer in subdued light at 50-60° in light attic, cool bedroom, or garage.

17. Place plastic bag loosely around pot and saucer to maintain moist atmosphere around plant. As buds begin to show color gradually roll back and remove bag.

18. Water with calcium nitrate solution (2 tbsp. to a gallon of water) twice while forcing, to give deep color.

19. After 10 days in dim light take pot into full sunlight at 60-65°.

20. Keep water in saucer constantly to keep foliage tips from yellowing.

The gradual increase of light and temperature is the secret of success. Slow forcing makes stems and foliage stronger and not as tall and flowers last longer. Slow forcing with temperature kept near 60° ought to result in a pot of bloom that would not need staking. However, if stems and foliage do grow too tall to be sturdy green wire stakes and soft green twine can be placed unobtrusively as supports. From 7 to 10 days from the time the buds begin to open the blooms are at their best and can be made to last longer if moved to a cooler room each night.

The forcing of daffodil bulbs in soil can be speeded up by precooling the bulbs. They can be made to bloom from 3 to 6 weeks earlier than uncooled bulbs of the same variety. You may buy cooled bulbs or try doing your own. They have to be cooled at 41-48°, no more and no less, for 9 weeks, and must be planted as soon as they are taken from the refrigerator.

#### STEPS IN FORCING PRECOOLED BULBS

1. Dig bulbs 11-17 weeks before blooms are wanted, depending on usual blooming time of variety.

2. Put bulbs in open trays such as plastic ones vegetables and berries are sold in.

3. Keep trays of bulbs in refrigerator at no less than 41 and no higher than 48° for 9 weeks.

4. In 9 weeks remove bulbs from refrigerator.

5. Pot up at once and force following steps 1-9 and 16-20 as outlined under instructions for potting bulbs without precooling.

Blooms from precooled bulbs can be enjoyed right after Christmas and those not precooled follow along in late January or early February. If you must have ready at a specified date a pot of daffodils in good condition, with lots of bloom uniform in height, size, color, and stage of development, that needs little or no staking, you will need either a lot of luck or some insurance. It is wise to pot up at intervals and bring in at varying periods as many pots as you have room for. Your own climate and growing conditions and the variety of daffodil selected for forcing have such great influence on the actual time of blooming that planting a series of daffodils a week apart will help you "hit the jackpot" with your wintertime daffodil display.

## BOOK REVIEW

Wild Wealth [by] Paul Bigelow Sears, Marion Rombauer Becker, Frances Jones Poetker, and Janice Rebert Forberg. The Bobbs-Merrill Company, Inc., Indianapolis and New York [1971] 321 p. 11 x 9 in. \$20.00

*Reviewed by* PEGGY MACNEALE, Cincinnati, Ohio

The owner of this beautiful book should feel wealthy indeed. Let us look at it. The gold binding is symbolic of the treasure house of information and inspiration to be gleaned from the pages. The subject matter is, of course, what the authors mean by wild wealth: the riches to be found at our very feet in the way of "wild" plant materials.

The reputation of the three authors is well established, and if the illustrator was not famous before this, she is now acclaimed as producing drawings that are worthy of being included in the Hunt Botanical Library collection. The four collaborators are Paul Sears, ecologist, professor emeritus of Yale University, and author of *Deserts on the March*; Marion Rombauer Becker, gardener par excellence, long-time member of the ADS, and co-

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author of *The Joy of Cooking*; Frances Jones Poetker, writer and lecturer on flower arranging, and internationally known florist; and Janice Rebert Forberg, artist.

*Wild Wealth* has been in the making for a number of years, eagerly anticipated by those of us in this part of the country who are personal friends of one or more of the three Cincinnati collaborators. The only fault I can find with the makeup of the book is a lack of a table of contents. There is, however, a very complete alphabetical index, and a glance at this will indicate how many subjects are touched upon. There is also a bibliography, so the reader can delve even more deeply into a particular aspect if he so desires.

In the shortest section of the book, Paul Sears begins with a discussion of how our native plants come to grow where we find them. Ecology may seem a dull or overused term, but after Dr. Sears' magic pen works its wonders, one wishes there were more to this section. With broad strokes the living landscape of mid-America is outlined. With literary allusions and poetic language Dr. Sears brings excitement to the scientific facts of geologic history, soils, temperatures, and plant succession. His section of the book makes a strong appeal: pay closer attention to our countryside and observe its beauty. Thus we develop a desire to cherish it for ourselves and future generations.

Marion Becker, in the second section, brings the same boundless enthusiasm to her gardening as to her cooking. The anecdotes, the evidence of extensive research, the scholarly vocabulary are all employed by Marion in her generous — even passionate — desire to lead the reader through her garden in every season. The four chapters of this center section are exten-

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sive, taking us from Winter Surprises through Spring Madness and Summer Vigor to Fall Enchantment. There is a full account of the trials and successes of establishing exotic plants among the native trees, shrubs, and flowers in order to gain the longest possible blooming season and the most beautiful combinations of colors and textures. Along the way, this very accomplished horticulturist gives us detailed descriptions of her method for making compost; for employing mulches; for transplanting; for propagating by seeds, layering, and cuttings; for establishing ground covers; for getting rid of weeds; for training clematis — and more. There are pages devoted to bulbs: early spring ones, daffodils, summer bloomers, colchicums. ADS members will be gratified to know that we are described thus, on page 82: "There is no more helpfully articulate an organization than the American Daffodil Society." Our favorite flower is fully illustrated, with all twelve divisions described and diagrammed. Culture and cultivars are discussed at length. I have been witness to her success with miniatures and I am green with envy: see page 86.

Frances Poetker, in the third section, writes, as does Marion, exactly as she speaks. Their style is very different. Marion's is bubbling full, almost extravagant. Frances writes rather precisely, delicately, and with wry humor. That Frances knows her subject completely is very evident: before she was a florist she was a botanist and ecologist. The reader feels throughout that she has a kinship with the flowers she is arranging, as she knows where and how they grow as well as their limitations when cut and combined in floral designs. The first few short chapters in this third section of *Wild Wealth* deal with collecting and preparing wild flowers for arranging, and the containers, holders, and tools one needs. A few basics of design are also discussed. Then there come almost one hundred pages of double-spread illustration-with-description of imaginative arrangements. Having seen many of Frances Poetker's creations over the years, it is a real joy to think that her talent may now be a source of pleasure and inspiration to readers across the country.

A review of *Wild Wealth* would be incomplete without loud applause for the copious and truly beautiful illustrations. Janice Forberg has made over 250 stunning black and white, or sometimes terra cotta and/or pale dull green drawings for all three sections of the book. Working from life, in the garden, in the studio, or in the florist shop, Mrs. Forberg has produced

## **JOHN LEA**

*Engleheart Cup Winner — 1971*

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drawings that are perfectly detailed without being just botanical art. They capture every nuance of grace inherent in the form or texture of the blossom or bough. The end papers of the book are a delicate brocade of unfurling ferns, nodding Dutchman's breeches, dainty iris, robust hellebore, and spritely aconite, among others. The captions for all of these drawings are very full: they form a separate source of information that could entice a reader to concentrate on just this aspect of the book on first reading, with appetite whetted to plunge into the full text as time affords.

*Wild Wealth* is the kind of treasure that may be enjoyed again and again, ever growing in value.

## GALWAY GOES TO THE SHOW

By GRACE P. BAIRD, *Columbus, Ohio*

*(From Cods Corner, Newsletter of the Central Ohio Daffodil Society, April 1971)*

We chant the statistics of judging: Condition 20, Form 20, Substance and Texture 15, Color 15, Pose 10, Stem 10, Size 10. Words! Words! Figures! Figures! Yes, it is important to know these but much more important to apply them when grooming and showing our daffodils. This is the fun of competition — and more than that, the difference between the novice and the experienced exhibitor.

Has it occurred to you that your cultivars react to competition, too? I'm convinced they do, and when I talk to them and encourage them to keep growing more and more beautiful, I just know they are responding to my every word. They, too, want to go to the show table.

For instance, take one of my favorites, Galway, a beautiful golden yellow large cup. Each year my Galway tries so hard and hopefully waits to be selected and each year has been disappointed because his older, larger, and more beautifully behaved brother or sister has gone to the show. So he thinks positively that next year it will be his turn.

Next year has arrived . . . Galway feels so confident. Galway has plunged his roots deep down in the garden loam. He has taken all of his vitamins like a very good boy or girl. He has grown strong and tall, his color is clear and unblemished, his yellow cup is beautifully rounded and his petal skirt,

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in spite of the spring breezes, is free from tears. He is just glowing with health and he keeps saying to himself "Surely I'll get to go to the show this year." Each day Galway's gardening friend walks up and down the paths and talks encouraging words to all the daffodils and Galway just beams in return. His heart almost sings out, "It's my turn this year."

Then the great day arrives . . . oh, Galway just knows it is the day because his gardening friend is carrying a jug of warm water and a sharp knife. Yes, she is selecting her blooms for the show. She walks up and down the path; here and there she stops to cut a bloom. Then she hesitates before Galway, who stands strong and tall with a bright eyed look as though he were looking her squarely in the eye and saying "Good morning." She gently looks him over and then with a big smile says, "Oh, you beauty." Galway's heart goes pit-a-pat and he sheds a pollen tear of joy because he knows he is going to the show at last.

Now Galway was fully prepared to go straight to the show. Little did he know that there was much more to be done. First, with a ball point pen his friend writes his name on his tall stem. Well, that was fine because Galway didn't want to get lost. Then he hears that word "Condition" and he thinks "Hmm, I thought I was just glowing with health." But his friend gently washes his face, and with detergent, too, and washes behind the ears, too, because like his Mom, those judges don't overlook a thing. Then she carefully swabs that pollen tear he had shed. Next, with a soft sable brush, she gently brushes each petal and sepal to remove any ridges and make them waxen smooth.

"Okay, now am I ready?" asks Galway.

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"Oh, no. Look in the mirror. Is your necktie straight?"

"My necktie?" and Galway learns that the human eye must be able to draw an imaginary straight line from the mid-point of the topmost petal through the center of the cup to the mid-point of the lowermost sepal and the stem. So, if your necktie isn't straight, just gently twist the flower until you have that imaginary vertical line. It won't hurt a bit! And see how much better you look! Remember that term "Pose"? Galway's pose is first-class because he is looking his friend straight in the eye as the majority of daffodils should do. If not, change the pose until it is "right at you." There are some cousins such as the Triandrus and Cyclamineus hybrids who coyly nod their heads. This is their nature. The starry-eyed Tazetta is many-flowered, but must look more like an umbrella. So if they are too closely hugging one another, take a crumpled bit of tissue and gently press it in amongst them to separate them and they will show to much better advantage.

"Am I ready now?" Galway impatiently asks. Alas no, because he is told to straighten his seams. Remember when our hose had seams and the last thing, or almost the last thing we would do before going out was to check them and if necessary tug them straight? Well, daffodils have two parallel ridges on the stem and often these become twisted because the flower naturally turns to the light. So, do straighten them into a vertical position on each side of the stem. Remember, we are striving for perfection.

By this time Galway is resigned to learning all the tricks of the trade. So when he is asked to check to see if his petticoat is showing he is not at all surprised. And he looks. Sure enough, that paper-thin sheath which had been his protective covering while he was still in bud is showing below his perianth skirt. It must not be torn, cut away, or removed. But, it also must not show. So carefully press it against the stem up out of sight and you will be more perfectly groomed.

Ho hum! Galway knows he has been put through his paces. His friend suggests that he and all his cousins dip their feet in ice-cold water and move to a dark cool room, even the refrigerator, for an overnight sleep. She promises to waken them early in the morning so they can have an early start. They all agree it is a fine idea. Sure enough, early in the morning they are all perky, bright eyed, and ready to go. Now, it is really important to give yourself plenty of time to make your entries in the show. Galway was especially anxious to get going because at long last he was really going to the exhibition and certainly wanted everybody to see him. Furthermore, he hoped the judges know that his favorite color is blue.

Let's take a lesson from Galway's experience. You may have the most beautiful hybrid grown, but if it is not in the best of condition, your daffodil will never stand a chance on the show table. Also, if you are late getting to the show, think how disappointed your beautifully groomed flowers will be . . . remember they have feelings, too.

*(From the July issue of CODS Corner we learn that Galway did indeed get to the show, and did win his blue ribbon.)*

## DAFFODIL WITH A MESSAGE

By WILLIAM O. TICKNOR, *Falls Church, Virginia*  
(From *Washington Daffodil Society Newsletter*, June 1971)

Daffodil names are a subject of interest to all of us and are a real problem to breeders to whom a good name can be a matter of profit. "Oecumene" looks hard to pronounce and is a puzzler to understand. Actually it is a simple and commonplace name but still most interesting. First the O is pronounced like the p in pneumonia and the word is virtually the same as our ecumenical and means the "whole Christian church."

Oecumene is a Division 11, collar daffodil, bred and introduced by Jack Gerritsen of Voorschoten, Holland. It is a large smooth flower with a yellow perianth and a deeper yellow split corona that lies flat back upon the perianth. A couple of bulbs produced an enormous number of blooms all of which were at right angles to stiff stems. It made its debut in this country as a centerpiece in a winning Quinn collection.

I asked Mr. Gerritsen about Oecumene and he answered as follows. "Oecumene is a very large flower. It got its name last year at the Pastoral Council in Holland where Roman Catholic priests and Protestant ecclesiastical authorities were together presided over by the only Cardinal of Holland. I had been asked in the middle of March whether I could have in bloom on the fifth of April 300 flowers of a new variety to baptize at the Council with the name of "Oecumene." I accepted but do remember the abnormally cold spring of last year, no sun and frost every night. I had them blooming in time. The famous Haarlem Flower Girls were also present. I had to give a flower to a Haarlem Flower Girl and she gave it to the Vicar of the Bishop of Haarlem who gave it back to the girl, she kissed the flower and gave it back to me. The Cardinal was the first one pinned with an Oecumene flower by a Haarlem Flower Girl. There were more than 150 journalists from all over the world and they all got an Oecumene in their buttonhole by a Haarlem girl. It was televised. It was really a good stunt and let us hope that the oecumenical thought will be extended in these difficult times by this gay foolishness."

Mr. Gerritsen also sent a card printed in French that tells that The Roman Catholic Interparochial Working Group of the "Oekumene" at Heemstede, Holland, offered this brand new daffodil as an "accomplish-

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ment of our thoughts about the unity to be made by the Lord: may his kingdom come. — a daffodil, because our working group represents two old bulb parishes. A daffodil, because this flower, also in shadow and cold remains the herald of the large summer. This daffodil, as a sign of our confidence that these deliberations may be the forerunner of the large oecumene, in the Netherlands, and over the whole world. May our thoughts contribute to it."

## SUSAN PEARSON AND SUZY

By GEORGE E. MORRILL, *Oregon City, Oregon*

"Who needs Susan Pearson when they can have Suzy? They look alike to me." This was the comment of Murray Evans as we were standing in his field of daffodils discussing jonquil hybrids. "That is, unless they have different blooming seasons. We will check them when we get around to where they are growing."

That started me thinking about these two red-cupped jonquil hybrids. What did Harry Tuggle say about them in the Symposiums? 1961: "Susan Pearson is reported as better than either Suzy or Sweet Pepper among the red cups." 1962: "Susan Pearson is the best of the newer red cups thus far (does any one know where it can be obtained commercially?), but Mitsch's Kinglet promises it competition." 1963: "Among the red cups Suzy and Susan Pearson appear to be quite similar, yet several contend that Susan Pearson is the best red-cupped 7b introduced."

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Where did these two cultivars come from? The 1969 Classified List says that Susan Pearson was registered in 1954 by The Trenoweth Valley Bulb Farms, St. Keverne, Cornwall, England, and was raised by R. V. Favell. Suzy was also registered in 1954, but by G. Zandbergen-Terwegen of Sassenheim, Holland. It was also raised by R. V. Favell. The Daffodil Data Bank says that both resulted from the cross of Hades with Jonquilla.

So it would appear that R. V. Favell had two red-cupped jonquil hybrids. The stock of one was sold to The Trenoweth Valley Bulb Farm and the stock of the other to G. Zandbergen-Terwegen.

When we got to that part of the field where they were growing, Murray picked some of each, as they *were* blooming at the same time. They looked very similar, and when the two were mixed, we could not tell which was which. It is also rumored on good authority that judges at daffodil shows cannot tell them apart. If you do not have enough Susan Pearson for the entry, just put in some Suzy and the judges will not know the difference!

There does seem to be one real difference. Susan Pearson is very slow to increase, whereas Suzy multiplies much faster.

### PRISTINE

Bill Pannill won the Gold Ribbon at the Tidewater Show for Pristine. Pristine, as grown by Bill, often wins the Gold Ribbon. You may know the story of how this flower got its name. Bill and Harry Tuggle bought some seedlings from the late Guy L. Wilson. One glistening white flower stood out from the rest as a thing of beauty, which will doubtless be a joy for years to come. Immediately, the name "Mr. Clean" came to Bill's fertile mind. When he asked Mrs. Richardson about registering it under that name, she recoiled at the thought. The names that Mr. Wilson had chosen for his introductions were Truth, Virtue, Purity and other chaste qualities. Bill asked, "Then what would you call it?" Mrs. Richardson contemplated the flower and reflected, "It is so exquisite, so refined, so pristine — that's it — Pristine." And so it is.

BETTY D. DARDEN

*(From Middle Atlantic Region News  
Letter, Sept. 1968)*



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## "THE CHURCH THAT DAFFODILS BUILT."

*Mr. Elmer E. Parette has sent a page from "The Arkansas Methodist" telling the story of "the church that daffodils built" at Wye, Arkansas. An abridged version follows.*

The Wye Church was first organized in 1919. The present 40 acres, purchased for \$800, is known as "God's 40 Acres."

Austin Harmon, layman who sometimes served as pastor, started growing daffodils. After several years, the bulbs were dug, yielding 65 bushels of bulbs. He rented a 7-acre farm from "God's 40 Acres." His grandson, Charles Harmon (just a boy then) took the contract to set them out. With the help of his parents, sister and brother, and some neighbors the 7 acres were planted some 15 years ago. Mr. and Mrs. Harmon started selling blooms at Little Rock Farmers Curb Market and at Kress Store on Main Street.

Later he contracted T-G-Y Stores at Kansas City, Tulsa, Okla., and Oklahoma City.

As the flowers grew, sales grew also. Later the Atlantic and Pacific Tea Co. of Kansas City was contacted and flowers were sold there. Neighbors were hired to pick flowers, putting 12 to the bunch with a rubber band around them, then 15 dozen were placed in a one-gallon can of water at about 4 o'clock in the evening.

The car was loaded with 1800 dozen blooms and the Harmons would be in Kansas City at 9 o'clock next morning when the stores opened, deliver to other T-G-Y and A & P stores until 1 p.m.

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Later their son, Ross, and wife, Martha, hauled to Tulsa. Then later their grandson Bennie Ross Harmon, and wife, Carolyn, took over the flower trade. Bennie Harmon has served as pastor of the United Methodist Church at Dover, Arkansas.

The daffodils are still growing at Wye, but trucking or sending the blossoms has faded. They are still there and for sale for church revenue. The bulbs (descendants of those 65 bushels) never see the lovely work they have wrought, but hidden away in the darkness they bring forth flowers of golden light. We might consider how we could have a share in their work.

## CULTIVAR COMMENTS

Every year is a Snow Gem year and 1971 was no exception. Festivity, newly replanted, was big and bold and well starched — some blooms were almost too big. Audubon produced one perfect pink-cupped flower after another. New to me this year, Chiloquin was a joy to behold. Small but ideal in form and coloring, it was a wonderful 1d. Older Daviot and newer Ariel both produced numbers of smooth daintily colored flowers. Descanso and Wahkeena, always top performers, and early Prologue stood out as examples of how bicolors should look. Irish Minstrel contributed superb blooms to help make this a bicolor year. Celilo, taking its time to open, became a high quality white trumpet that seemed to last forever. Golden yellow Space Age, touted as a garden flower, made a bid for the show table. From among the many 2a red cups Chancellorsville, Ceylon, Ninth Lancer, and powerful Vulcan stood out as best.

Big new Oecumene, one of "those collars," had all of the qualities of a great daffodil, except, if you require it, uniformity. It had a sharp right-angle pose with clear gold corona pieces neatly overlaying lemon yellow perianth segments. The substance was great as was bloom after bloom. Majestic Arish Mell must certainly be the finest large triandrus hybrid. 7b Suzy was incredibly good this year. Its color, size, quantity of bloom, and length of season were nearly unbelievable. Polnesk and Trevithian were also the producers of high-quality blooms. Acropolis, Tahiti, Extol, and, to my surprise, Candida, all produced great flowers. One huge tall bloom of Acropolis from a bulb down four years had a stem so thick it wouldn't fit into a soft-drink bottle. Actaea won an award of merit 50 years ago and it could have done

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so again this year with its size, smoothness and clean colors. Blooming later than Actaea, show-quality 2a yellow Oneonta is like a renewal of early spring.

Xit, not always easy, was as prolific in bloom as a dandelion — and had 10-inch stems. Minnow added to its reputation as a great miniature. Jumblic and Tête-a-Tête, always great, again proved their value. About half of the Tête-a-Tête stems had three florets. *N. jonquilla*, the sweetest of them all, finally decided it liked my cool garden and its small flowers put their aroma into competition with nearby lilacs and sweet shrubs.

— William O. Ticknor

"When we visited the Washington show for the first time, probably in 1962, the flower with which I was most struck in the miniature section was a beautiful specimen of Flomay, exhibited, I believe, by the Dardens. It was a real pleasure to win the Miniature Gold Ribbon this last season with a specimen of the same flower at a later WDS show. I was quite lucky. That flower opened during the week, and I have seen the pink appear one morning and be gone by nightfall, by which time the white perianth had cleared up. This year we had a cloudy day, and when I came home from work the flower was in a perfect stage of development."

— Franklin D. Seney

### THEY HAVE VIGOR

In 1958 Roberta Watrous gave me three bulbs of 2b Seville (P. D. Williams, 1908) and in the autumn of 1971 I planted back 33 fine bulbs.

In 1964 I bought one bulb of 6a Little Witch (Mrs. R. O. Backhouse, 1929) from Grant Mitsch. In the autumn of 1971 when I replanted it there were 14 fine bulbs, all but two apparently being of flowering size.

The performance of these two older cultivars is a delight. In contrast is the behavior of some of the present-day daffodils. Too often three fine double-nosed bulbs put in the ground 7 years ago have disappeared or are down to three puny singles.

— WILLIS H. WHEELER

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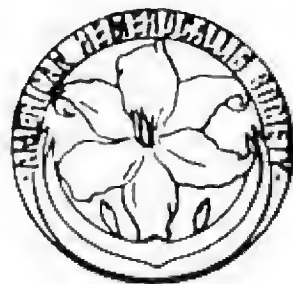
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—Roberta C. Watrous

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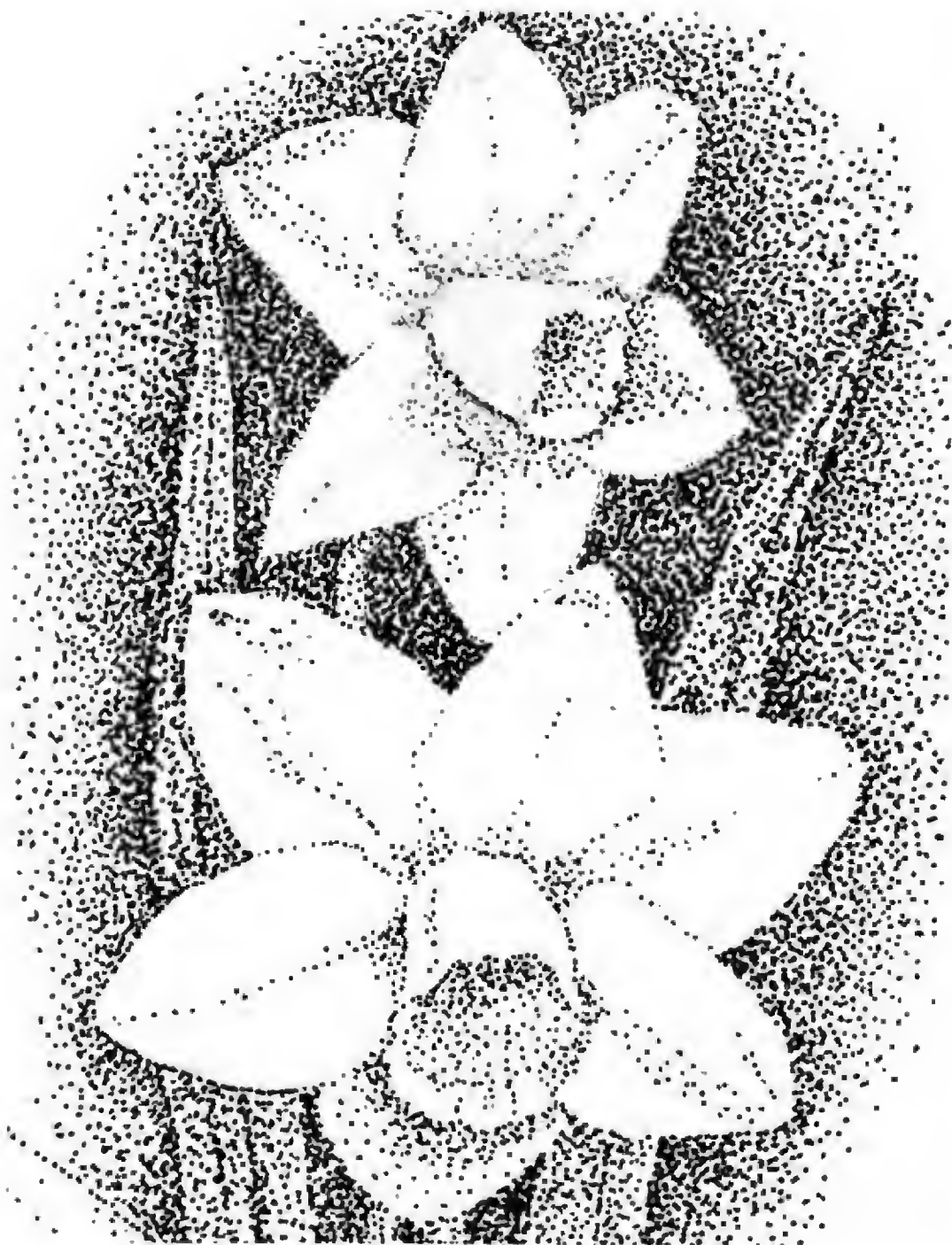


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## THE COVER DRAWING

is by Marie Bozievich, of the cultivar Inverpolly, a 2c bred by John Lea and attracting much favorable opinion. (See p. 164.)

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## PORTLAND: THE 3 G CONVENTION

*By* MARION G. TAYLOR, *Old Lyme, Connecticut*

The 17th Annual Convention of the American Daffodil Society met in Portland, Oregon, April 6th, 7th, and 8th. One hundred and six members and friends of the Society attended it, representing 24 states, every region, and overseas — 106 people from north, south, from east and west, from Down Under and the Kiwi's nest, meeting to see daffodils, to study daffodils, and to talk about daffodils with friends.

This was the 3 G Convention: Geography, Genetics, and Geniality.

Although Thursday the 6th was official beginning of events, many had arrived earlier in the week. The Knierims flew in from Ohio with 80 pounds of containers for the displays. As airlines allow only 60 pounds in one piece of luggage, the Knierims opened the foot lockers, removed 20 pounds of



Mr. Zandbergen, Mrs. Knierim, Mr. Roese

bases and stored them in their pockets. Mr. Matthew Zandbergen, a bit nonplussed by a midnight snack served him on his polar flight, a huge piece of bread sliced down the middle and filled with unmentionables (a grinder to us) and Mr. Frank Waley of England, shattered by an encounter with a Bloody Mary, met in Chicago. From there they flew to Des Moines, where they were welcomed by the Throckmortons, who gave them a Western tour enroute to Portland. Tumbleweed (jumping weed to Mr. Zandbergen), high speeds on the Interstates, snowmobiles, and the Tabernacle Choir at Salt Lake City on Easter Sunday made a tremendous impression on the visitors. Mrs. Lionel Richardson flew from Ireland to San Francisco and drove up the beautiful Pacific coast with the Anthonys of Connecticut. Mr. P. Phillips of Otorohanga, New Zealand, and Mr. and Mrs. W. Jackson of Dover, Tasmania, flew from Down Under. The Ben Robertsons drove from South Carolina with their trailer and camped at the Murray Evans' place. Those who arrived Wednesday afternoon by plane were buffeted by the high winds following a tornado which had just struck across the river causing a tragic loss of lives and much property damage. A large lighted sign welcoming the ADS and the greetings of friends in the lobby offset much uneasiness.

Thursday morning saw a larger influx and the familiar yellow name tags began to appear. Members collected in the room on the second floor where Mr. Mitsch's and Mr. Evans' flowers were. The high winds of the day before had swept over Daffodil Haven, but even so the blooms looked wonderful to all, as did those of Mr. Evans, which had not suffered so severe a storm. It would be difficult to name all who helped cut and arrange these flowers. Anyone who entered the room on Wednesday was put to work and there were many willing helpful hands. The flowers, supported by boxwood, were





Mrs. Capen, Mr. Mitsch, Mrs. Linton

placed according to classification, named ones and numbered seedlings, on long tables around the room. Dr. Throckmorton had a group of his seedlings on a separate table. The flowers were what we had come to see. In each registration kit there was a ballot sheet on which one was to vote for his favorite flower and seedling in each class. When the results were announced the last evening, it was apparent that there is an incredible difference of opinion. No one flower emerged as the overall favorite but how could one choose between beauty and beauty?

At eleven the judges had finished judging the competitive classes set up in another room, and that room became the center of attraction. In many areas the daffodil season was over, and in others it had not begun, so credit for a show of such quantity and quality is due those who brought flowers from great distances, with much trouble and anxiety, especially for those whose flowers were temporarily mislaid by airlines.

There were three entries for the Gold Carey E. Quinn Award. For the first time it was awarded to a collection consisting entirely of seedlings: those raised by William G. Pannill, of Martinsville, Virginia. From his collection, a 1b from Ballygarvey  $\times$  Preamble, with a soft yellow beautifully rolled trumpet, won the Gold Ribbon for Best Standard Flower in the show. Ormeau  $\times$  Daydream was a 2d, Narvik  $\times$  *N. triandrus concolor* a yellow and orange 5b; and Slieveboy  $\times$  Chemawa, a Maximus gold 2a. There were 2c's, Pristine  $\times$  Homage being one; and 2b's with pink coloring and distinctive ruffled cups. The collections of Mrs. Fort Linton of Nashville, Tennessee, and Mrs. Ernest S. Kirby of Corbett, Oregon, were so fine that the judges must have had a difficult decision to make.

Mr. Pannill also won the Rose Ribbon for the best seedling in the class for standard type seedlings. This was a cross of Paricutin and Zanzibar, similar



Mr. Beach, Mr. Phillips, Mrs. Conrad

in intense coloring to one in his Quinn collection, which was Vulcan X Zanzibar.

There was an exciting number of seedlings in competition. Besides Mr. Pannill's there were those of Professor Dan Thomson, Jr. of South Carolina, Mrs. Kirby, and Mrs. H. H. Simmons from Seattle.

The Miniatures section was excellent. The coveted Roberta C. Watrous gold medal was won by Mrs. Marvin Andersen of Delaware with a fine group. Mrs. George D. Watrous, Jr., of Washington, D.C., won the new Miniature Rose Ribbon for the best miniature seedling.

The Harry I. Tuggle, Jr., and Larry P. Mains memorial trophies were not awarded.

Thursday evening was our first gala get-together. President Walter E. Thompson presided. After one of Willis Wheeler's beautiful invocations, the visiting dignitaries were introduced. We were welcomed by the Pacific Region's Vice President, Jack S. Romine of California. Mr. Romine salaamed and welcomed us to Mecca. At the annual meeting then held, one vote was cast to elect the slate of new officers proposed by Mrs. John B. Veach, Chairman of the Nominating Committee. Mr. Thompson then presented the gavel to the new president, Dr. William A. Bender of Chambersburg, Pa., saying that the ADS was the best organization in the world to work for. After Mr. Thompson was given a standing ovation Dr. Bender began his duties by announcing that Mrs. William A. Bridges of Maryland had that afternoon been elected an Honorary Life Member of ADS by the Board. He then introduced the speaker, Dr. Throckmorton, who celebrated the arrival of his tenth grandson and eleventh grandchild by giving a lecture on Planned Parenthood of Daffodils. The Daffodil Data Bank has now outgrown two computers and is under the green thumb of Samantha II, who knows all the



Murray Evans and visitors

secrets of over 8,000 daffodils. Each dinner table had a print-out of Chinese White which illustrated the value of Samantha in helping the hybridizer pick parents to produce certain desired traits in a daffodil.

Early Friday morning the buses were there to take us to Daffodil Haven. What excitement, what an undercurrent of suppressed enthusiasms waiting to bubble over. What costumes! As it was windy and cold and threatening rain, men and women were dressed in an infinite variety of raincoats, topcoats, jackets, boots of all descriptions, hats of every hue and shape, and every type of camera was draped around necks. The buses were driven by men who took great pride in their city and state, and gave us interesting facts of geography, geology, and history. When we arrived at Daffodil Haven we were welcomed by Mr. and Mrs. Mitsch. As four years ago, the shed was filled with exquisite flowers. Those who did not want to brave the rain, wind, and mud could feast their eyes there and their tummies with the inexhaustible supply of cookies and coffee. Few stayed inside. There were too many rows of seedlings, too many rows of daffodils growing outside, and there was a hillside of trilliums, dicentra, yellow violets, and erythroniums. The Mitsch brunette daughter, who looks so much like her father, was there with her husband and the blond replica of her mother appeared later. At noon we went to the Grange Hall, where we had a good box luncheon and more warming coffee. Some returned after lunch to the hotel, but others went back for more time at Daffodil Haven.

At six-thirty Friday evening, dried out, cleaned of mud and the ravages of weather, all gathered for a reception for the new officers and the distinguished guests. At dinner, our new First Vice President, William H. Roese, the stalwart Fire Captain for the immense County of Los Angeles, a daffodil and citrus fruit grower, presided. Mr. Phil Phillips of New Zealand gave

the invocation. The program of the evening was on genetics. Dr. Bender, speaking on seed germination, gave the shortest slide show on record, one slide. However he presented a very precise report on his observations of the dormancy period and the germination of treated and untreated seeds over a period of five years. Mr. Romine, a college English teacher, claimed no training in botany, but his work in the colchipoidey of bulbous material certainly shows a scientific aptitude. By treating plant material with colchicine he changes the chromosome structure of the plant; in the instance of daffodils to make them not necessarily larger, as has been done with other plants, but to make more fertile some types which resist hybridization. Mrs. Richardson showed slides of some of her newer introductions and her exhibits at the London Shows, reminding those of us who were at Hartford last year of the beauty and perfection of her flowers. There was also a slide of her garden under six inches of snow, which prepared us somewhat for the intermittent hail, rain and snow we were to have the next day.

Saturday morning our geographic emphasis was evident. Our speakers were Frank Waley from England, Phil Phillips from New Zealand, William Jackson from Tasmania, and Matthew Zandbergen from Holland. Mr. Waley prefers small wild daffodils, and for 30 years has been making trips to Spain in the spring to enjoy the daffodils and other wild flowers. His slides of these flowers and the countryside were lovely and his stories about them made an absorbing half hour.

Mr. Phillips' talk was equally spellbinding. When he started his slides with a map of Spain which Mr. Waley had used, everyone thought the projector operator had made a mistake. But no, Mr. Phillips had planned this, delighted in teasing us, and showed how if one drew a line down, around, and about a bit one would come out the other side and arrive in



California Group



New Zealand. He reported that the Down Under people had all the best stock from England and Ireland when starting and from this are now developing their own cultivars. The slides showed his fields where he plants seed by the gallons. One section of his plantings is in an old Maori cemetery. Mr. Phillips also dairy farms, and has a herd of several hundred cows. A picture of a peacock strutting in all his glory marked the end of the tale.

Mr. Jackson spoke briefly on work in Tasmania after saying how very happy he was to be in America at the convention. Emphasis in Tasmania is on seedlings, the work of Mr. Radcliffe on pinks having generated much interest there. Mr. Jackson, who acquired over 10,000 seedlings from a Dr. Duncan Campbell when he gave up daffodils for golf, has probably the most unusual place known in which to store flowers to save for exhibition. A pathologist friend makes available to him a section of the morgue. He keeps precise records and believes in line breeding. Mrs. Jackson must be given some acknowledgement. Her husband was away from home for four years during the war, so far away in England that he could not return on leave to Tasmania, and it was she who took care of the daffodils.

Mr. Zandbergen spoke briefly, defending the Dutch, who in a bit of joking by-play had been accused of selling Bartley which one individual considered the same clone as Peeping Tom. He pointed out the differences and the fact that they were raised by two different men named Williams who were not on speaking terms and therefore no sharers of seedlings.

The buses were awaiting us and there was a mad scramble for elevators. A convention of young people had played havoc with the automatic elevators, causing them to be stuck on upper floors. Our gallant men climbed stairs, banged doors, pushed buttons and got them operating again, so we were able to arrive at our luncheon destination on time. This was the clubhouse of the Portland Garden Club. The large dining room looked like a flower garden. Each individual plate was tied in colored paper; aquas, greens, lavenders, roses, and each was topped with a small corsage. These were made from an amazing variety of things; viburnums, daffodils, muscari, heather, small tuberous begonias, leucojum, fern . . . all the spring delights. At each place was a small carafe of chilled white wine with which we drank a toast to the Garden Club.

After lunch began the trip to Murray Evans' place, up a winding mountain road which had slush on it from an early morning snow. Spring was evident, however, in the wild flowers growing in the glens and dells along the road. Mr. Evans' place is on the side of a mountain, with mountains around it. To see his fields of blooms against such a background is worth going any number of miles in any kind of weather. Others have written of his flowers; they have not exaggerated in describing his or Mr. Mitsch's and I shall not even try. Unfortunately it began to sleet, and it had been raining off and on so that there was a constant entering and leaving the Evans' house. Here were warming coffee and three or four kinds of delicious cake. The one disappointment was that the weather kept away the rufous hummingbirds. On the return trip we were taken to see the Lautaret and Wahkeena Falls, Shepherds' Dell, and a view of the Columbia River Gorge looking toward the Bonneville Dam. What a gorgeous country!

This was a banner day to be ended by an exciting evening program. At dinner Dr. Bender presided and Mr. Mitsch gave a beautiful grace. Another delicious meal, after which the awards were made. The Gold Medal of the

ADS, in recognition of the advancement of daffodil culture was awarded to Mr. Matthew Fowlds, for his work with small daffodils. As he was unable to attend, Mr. Mitsch accepted the medal for him.

The Silver Medal for service to the Daffodil Society was presented to Mrs. George D. Watrous, Jr., a charter member of the society who has served on many committees, and is now the Editor of the Journal. This was a most popular choice as the spontaneous burst of applause and standing ovation showed.

To Mr. Mitsch, to encourage him to continue to use names of birds, a beautifully illustrated book on American birds was given, and to Mr. Evans, a steam engine buff, a scale model of the largest steam locomotive ever built.

Mr. Pannill was the speaker and he claimed his only qualification for speaking on the selection and naming of seedlings is his love of daffodils. However his Gold Quinn medal, won with seedlings, proved he is well qualified to select. As for naming them, he kept his audience in gales of laughter over some of his thoughts on this subject.

Mr. Pannill's humorous remarks brought to an end a convention we will all remember. We carried away with us happy memories of so many nice incidental happenings: the round table at breakfast in the Mall cafeteria, with its ever-changing group of people; the sight from upper story windows of those doing fast sprints around the motel at 6 a.m.; the singing of hymns which floated through to our meeting from the Church of Christ Convention in the adjacent room; various members hastily deserting buses to get forgotten items; at one dinner the coincidence of all the ladies at the speakers' left in shades of aqua, and all those on the right in black and white; Mr. Phillips' Radcliffe pink tie; Mr. Mitsch's tie painted with big, glorious daffodils; some attractive hot pants; Mr. Beach's delightful mother who had celebrated her 93d birthday, making new friends; Mt. Hood always hiding in the clouds and teasing us to return.

How wonderful it all was and credit is due to those who made it so. I think Mr. Thompson spoke truly when he said that the ADS was the best organization in the world to work for, for so many worked so hard and efficiently to make a success of the convention. We are very grateful to them. First of all we were so well housed and fed. The Knierims did yeoman work in making all the arrangements from afar and in seeing that everything ran smoothly. Nor could we have been other than content, we were so well fed. Mrs. John B. Veach of Asheville did a superb job in arranging for the delicious luncheons and epicurean dinners: Pacific Coast shrimp, Oregon salmon, a very tasty chicken dish, and a Merion berry pie among other delicacies. Mrs. Richard C. Stuntz was in charge of the decorations. One evening every table had a bowl of pink and white daffodils, and every other evening they were just as lovely and fresh as were the flowers placed in all the public rooms of the hotel. She said that she had had help from many people and we do appreciate what everyone did, before and during the convention.

At the banquet Mrs. R. P. Moore, Jr., Middle Atlantic Regional Vice President, extended an invitation from her Region to the 1973 Convention in Williamsburg, Virginia. Don't miss it! Remember Mr. Rat speaking of boats in the "Wind in the Willows"? To paraphrase: "What! never been to a Daffodil Convention? Nice? It's the only thing. Nothing, my friend — absolutely nothing — is half so worth doing."

# STARS FOR 1971

By ELIZABETH T. CAPEN, *Symposium Chairman*

Seeking the daffodils that ADS fanciers favor from coast to coast, south to north, we analyzed the 1971 Symposium returns, listing daffodils that received votes from collectors growing more than 200 varieties and from every region. This search was in response to the frequent requests for All-American daffodils.

We limited the count to ballots of members growing more than 200 varieties because it seems to take that number to sample the many types available. A member is permitted to judge in a show while growing but 100 different daffodils, but it seems to take at least another hundred before one can acquire a representative collection.

We made this count All Regions, knowing well that this does not automatically cover all climate zones, or in other words, all growing conditions in the U.S.A. Members grow daffodils in six USDA climate zones, defined by the average annual minimum temperatures, or from Zone 4, with winter lows of 25° F. below zero, to Zone 9, with a minimum of 20° above. Each ADS Region includes four climate zones, rarely three or five. It is therefore possible for a cultivar to receive votes from all Regions but from only the two climate zones 6 and 7, where nearly all daffodils thrive.

With this reservation, and until ADS can develop a plan to honor those daffodils of highest quality that do well in all of the six climate zones our membership represents, the Symposium Committee offers:

## STAR DAFFODILS

### SYMPOSIUM TOPS FOR ALL REGIONS FOR 1971:

Cultivar	Hybridizer	Votes
Festivity, 2b	Mitsch 1954	46
Accent, 2b pink	Mitsch 1960	34
Ceylon, 2a	Richardson 1943	31
Cantatrice, 1c	Wilson 1936	29
Kingscourt, 1a	Richardson 1938	20

As stars in all fields find aspirants just behind, so we name those daffodils which now miss star designation by just one Region.

### STARLETS FOR 1971:

Cultivar	Hybridizer	Votes	Except Region:
Sweetness, 7a	Mitsch 1960	41	Central
Daydream, 2d	Favell 1939	30	Southeast
Charity May, 6a	Coleman 1948	27	Central
Vigil, 1c	Wilson 1947	27	Southeast
Silver Chimes, 8	Martins 1916	25	Central
Galway, 2a	Richardson 1943	23	Southeast
Aircastle, 3b	Mitsch 1958	19	Central
Ormeau, 2a	Dunlop 1949	18	Pacific





## PHILADELPHIA FLOWER SHOW BOOTH

At the invitation of The Pennsylvania Horticultural Society the Philadelphia Area Daffodil Society entered a booth in the Philadelphia Flower and Garden Show on March 12-19, 1972, with 10 plant societies, and were honored to receive the Award of Honor. The Philadelphia Show is now the largest on the East Coast and was visited by more than 100,000 people during the week, a near record despite the unfavorable weather on several days.

The booths faced each other along an aisle behind the "Floricourt," the central feature of the Show, and were 15 feet wide x 10 feet deep x 8 feet high, backed with heavy white paper. Paintings done by Mrs. J. Pancoast Reath on black poster board and lettered in white, illustrating the daffodil classification, were staged along the top of the booth, commanding attention from three directions. A large colored chart illustrating bulb cycle of growth hung from a wrought iron standard. Beautiful pots of forced daffodils contributed by Mr. and Mrs. Charles Gruber and Mrs. Helen LeBlond were displayed on the floor, and two complementary arrangements of cut daffodils made by Mrs. H. Rowland Timms drew much favorable comment. Of course these were kept fresh during the week.

Flowering bulbs grown in pebbles and pots just removed from a trench with descriptive cards were on a table covered with a daffodil yellow cloth along with a display of catalogs, books, ADS membership blanks, and a yellow handout sheet listing varieties which do well in the Delaware Valley area, and a list of suppliers. A clump of *N. asturiensis* which had been blooming in Dr. and Mrs. Wister's garden for 10 days was potted for the Show and drew amazed comments.

During the last 3 days a collection of Mrs. Reath's forced miniatures at the perfect stage of development were extremely interesting. Varieties were Hawera, Canaliculatus, *N. bulbocodium conspicuus*, Pencrebar.

Mr. and Mrs. Timms and Mr. and Mrs. Francis L. Harrigan installed the booth and manned it all during the time the Show was open with the help of these other dedicated Philadelphia Area Daffodil Society members: Mr. and Mrs. Gruber, Mrs. A. VanHorn, Mrs. H. Vernon Lapp, Mr. James Davis, Mrs. LeBlond, Mrs. James Tracey, Mrs. William Batchelor, Mr. and Mrs. Daniel McNamara, Mr. John Lyster, and Mrs. Zachary Wobensmith. No subsidy was offered for the booth so the exhibit was a purely personal contribution from PADS members, who feel it was very worthwhile.

— Mary Harrigan

## THE SAGA OF ZERO, OR, A WELL NAMED BULB

Four years ago, I bought a bulb of the 2c, Zero, to include in my plantings. Come spring, the place reserved for Zero remained bare, while the green shoots grew all around, all around. So, I dug for the bulb and found it had rotted. I was unable to replace it the next year, but last year ordered it again. This past spring it grew and had two blooms — but alas, it was not Zero, but looked much like Green Island. So the dealer replaced it for me this fall, and when I went to plant it, you guessed it, it was rotted. So it has been, for me, very aptly named — because it has been a big zero in my garden. Do you think I should try one more time?

MARY LOU GRIPSHOVER (From CODS Corner, Oct. 1971)

# HIGHLIGHTS OF THE SEASON, 1972

## THE DAFFODIL SEASON IN GEORGIA

By MRS. MAURICE C. ABERCROMBIE, *Palmetto, Georgia*

After an unpredicted snow and ice storm in early December, warm spring-like weather followed and continued for more than a month. Paper Whites were used for Christmas table arrangements in many areas of Georgia. The foliage of many varieties of my tazettas grew to be more than 6 inches tall and buds of Early Grand Monarch and February Gold were showing above the ground. On January 13 the temperature was 70° F. On Sunday morning, January 16 the temperature had dropped to 3°. Foliage was killed to the ground and I was sure we would have no tazettas, but, except for a few early varieties, it was the best tazetta year we have had in many years. After I clipped off the black foliage, new foliage grew and damage was not evident with the masses of blooms.

My first splash of color was Bambi on February 15, followed by Golden Cycle. I have a mass planting of Fortune along a south wall which is usually the first display, but this year there were very few blooms until February 25. The tall stems were not beaten down by wind and rain and the blooms were spectacular for many days. After the blooms faded, I went down to clip the seed pods and there were very few. I was relieved of a tedious task, but I cannot understand why they did not develop seed pods.

Although there were no more very low temperatures, the wet, cold spring delayed bloom dates of most varieties. Many early flowers were ribby this year and we can always blame the weather for this condition. Throughout the blooming season the weather was erratic, with night temperature 25°, warming up to 50° during the day. Wind and beating rain did more damage than low temperatures.

An interesting feature this year was the "bonus" blooms. Long after the first blooms had faded, a new fresh bloom would appear. This was true especially of Charity May, Piculet, Pastoral, and the yellow trumpet Bawnboy.

Viking was the yellow trumpet of the year, but almost as good were Arctic Gold, Bawnboy, and Kingscourt. The whites were unusually good this year. Ulster Queen, Pristine, Angel, Fairy Dream, and Wedding Gift were very good, but Sleveen opened as perfect as one could want, with its flat perianth and glistening sheen.

The red-cups were never better. A large planting of Ceylon, with its beautiful form and brilliant color was not affected by rain, wind, or sun. With all the beautiful new varieties which Mrs. Thomas E. Tolleson grew, Revelry won for her the Best in Show in the Atlanta show. The color of Caracas was very brilliant.

All reverse bicolors lived up to the hybridizers' descriptions this year, and Old Satin, Irish Coffee, and Beige Beauty were reverse bicolors in the garden of Mrs. William S. Simms. My Beige Beauty was a soft chartreuse self after about 3 days.

Festivity was a magnificent flower, and My Love was the best flower in the Southeast Regional Show in Asheville, N.C. It was exhibited by David Cook of Atlanta.

It was a joy to see the poeticus bloom so well for us this year. Many years our hot weather prevents opening to perfection. The first to bloom in my garden was Otterburn although it looks more like a small-cup than a poeticus. Actaea, Cantabile, and Milan were all good.

The color of pink cups was very vivid. Accent, Salmon Trout, Coral Ribbon, Coral Luster, Passionale, and Merry Widow were all good performers.

The doubles liked our cool, wet weather and bloomed to perfection. Candida, Gay Challenger, Big-Wig, Enterprise, Daphne, and Sweet Music all bloomed before hot weather.

Miniatures have liked the new rockery with the gritty soil which we made just for them. Pango, Tête-a-Tête, Jumbie, Mite, Sundial, Hawera, Pixie, Pixie's Sister, April Tears, Small Talk, and *N. bulbocodium conspicuus* are the ones which do well for us and which we plant in masses.

Mrs. William S. Simms has bloomed some outstanding seedlings this year. A good yellow trumpet was the best seedling in the Smyrna Show, and a colorful 2a was the best in the Regional Show in Asheville. She says all her Kilworth X Arbar crosses were good.

Other growers in our areas have reported these as being good: Shining Light, Perimeter, Ringstead, Rushlight, Fiorella, Downpatrick, Comment, Tangent, Partridge, Greenfinch, Alpine Glow, Ambergate, Ballymoss, and Rainbow.

As I sit here at the close of the daffodil season, I am admiring a vase of beautiful blooms I cut this morning before 90° temperature and hot wind seared and withered those remaining in the garden. For a few more days we will enjoy Limerick, Azalea, Silken Sails, Grace Note, Corofin, Cantabile, Pigeon, Lady Bee, Bobbysoxer, Tittle-Tattle, *N. gracilis* and the beautiful little Polar Sea, glistening pure white except for a green eye, which was the last to bloom in my garden.

## ALABAMA'S 1972 DAFFODIL SEASON

By MARGARET THOMPSON, *Birmingham, Alabama*

We had a beautiful daffodil season in Alabama this year. The only trouble was the weather. It couldn't make up its mind as to whether we would skip winter and go directly into spring or not. Many varieties of daffodils were through the ground in late November and by Christmas they were 6 or more inches high with buds appearing — Paper Whites were, of course, blooming in the yard. Then in early January the weather decided to try a cold spell, so buds of several varieties were blasted and foliage badly nipped. Within just a few days spring was back with us. The daffodils started to grow again and we had our first blossom on January 13, in fact we had two: Lobularis and Bambi. Within a few days we had 35 varieties blooming, most of them early garden varieties: Golden Spur, Mulatto, Carlton, February Gold, High Sierra, and others, all before February 15.

Before the end of February we were really in bloom: Armada, Agathon, Aubade, Butterscotch, Bethany, Chemawa, Charter, Court Martial, Carita, Falstaff, Joyous, Kingscourt, Lunar Sea, Luna Moth, Nazareth, Ninth Lancer, Sweetness, Salmon Trout, Vulcan, Viking, and many others. By

this time we were getting worried—our show was more than two weeks away and the sun and warm wind were just what the daffodils liked. Then winter returned for about a week and held them back for the show.

Most of the doubles froze; those nice, fat, juicy buds just can't take 80 degrees in the daytime and below freezing at night. A few of the others blasted too.

By March 15 we were in full bloom.

There are some real special varieties in the garden which we watch with great interest and this year they were outstanding: Polly Anderson's Pineapple Cup, which blooms early; Eve Robertson's Indian Brave, which helped up win an ADS Award in the show; Roberta Watrous' Curlylocks, which had 10 stems blooming at one time; and from New Zealand Phil Phillips' Pundit, which seems to like our southern weather and just bloomed beautifully.

The reverse bicolors were exceedingly pretty but a little early. To mention a few: Halolight, Daydream, Pastorale, Pipit, and Moonlight Sonata.

The weather was just about perfect for pinks and we got excellent color from the deep pink of Accent, Carita, Rima, and Salmon Trout down to the lovely soft pink in Melody Lane. This was really our "Pink Year."

Outstanding whites were: Arctic Doric, Vigil, Wedding Gift, Brussels, Easter Moon, White Prince, Tain, and Purity.

This was a wonderful year for brilliant color; it was great in Ceylon, Matlock, Signal Light, Vulcan, Red Ranger, Hotspur, and Arbar.

Jonquils are very dependable in Alabama so we always have a rather large section in our show. Sweetness, Trevithian, Chérie, Suzy, Stratosphere, Kinglet, Lanarth, and Polnesk were some of the best shown.

The new green-cupped varieties, Green Woodpecker and Green Linnet, were lovely, as was the old one Cushendall.

In the small cups Merlin, Kingfisher, Redstart, and Circlet were great.

The miniatures did very well this spring, three Tête-a-Tête winning the ADS Miniature White Ribbon. April Tears, Mustard Seed, Cyclataz, *N. bulbocodium conspicuus*, Marionette, Pixie's Sister, Curlylocks, Hawera, Xit all bloomed beautifully.

Although the new bulbs planted in the fall of 1971 were slow in coming up, when they did bloom they were fine. Outstanding for their blooms were three of Murray Evans': Jolly Roger (2b), Dawnlight (1d), and Propriety, a 2b pink which colored well.

For garden beauty in clumps or drifts we use Dick Wellband, Hades, Nova Scotia, Norman, Thalia, Klondyke, Jezebel, and a few others. These were blooming with the azaleas this spring and what a lovely picture it made.

Today is April 27th and we still have a blossom of Flicker, Rhine Maiden and plenty of "Twin Sisters"—the old southern variety that is the last to bloom.

What more could you ask from any flower than three and a half months of bloom and that is what we have had from daffodils in Alabama in 1972.



# DAFFODIL CULTURE IN A COLDFRAME

By HELEN K. LINK, *Brooklyn, Indiana*

In the midwest and other areas where winter is long and cold, some daffodils that are tender or that have very small bulbs may need protection from deep freezing of the ground. Often snow cover is not adequate for a mulch in zero weather.

There are two methods of providing protection for tender bulbs. The bulbs may be potted in early fall and sunk into a pit lined with pea gravel or cinders. The pit should be at least 2 feet deep. The pots should be sunk to the rims into the gravel. They must be kept watered, and when cold weather arrives, the entire pit should be covered with straw or other mulch and topped with a piece of canvas or plastic weighted down with rocks or boards. Mulch should be heaped high enough to keep water from draining into the pit. If certain pots are desired for forcing through the winter months, those pots should be placed at one end so they may be removed as wanted without disturbing the entire pit. When spring arrives the cover should be taken off and the mulch removed a little at a time. The pots are thus allowed to come into bloom at their regular time.

The pit method has been valuable for providing potted blooms, which we use at daffodil time in our window boxes. They stay fresh much longer than cut blooms and require little attention, except for watering during the blooming period. In our area, potted bulbs that are not given protection will freeze. Many years ago we potted up bulbs for the window boxes in the fall, placed the pots on top of the ground next to the garage and covered them with leaves. By spring the leaves had all blown away and the bulbs had been frozen. Bulbocodiums and other varieties that normally bloom in fall and early winter will need to be grown in a coldframe rather than in a pit.

A true coldframe method is a slow forcing procedure. It is used to provide winter protection and also supplies early blooming miniatures for show purposes. Often we plant half a dozen bulbs in a pot for the early show and another half dozen of the same variety outdoors for later bloom, provided the variety is one that will grow well outdoors in a cold climate.

A coldframe to be efficient should be in a warm sunny place. Construction should begin by excavating the measured area at least 2 feet deep; then the frame is inserted around the edge of the excavation. The bottom of the area is covered with broken pieces of pots and large gravel for good drainage, and then pea gravel is added. The pots are sunk into the gravel and are well watered.

We have tried two types of coldframes, one built of redwood with plastic-covered lids and another of aluminum with fiberglass lids which can be raised for ventilation. The lids of the redwood frame are made of plastic stapled to both sides of the sash. This gives a 2-inch dead air space for insulation and helps to keep the area warmer than the aluminum frame which has the fiberglass lids. Both frames have the lids in sections so that all may be raised or just one section, depending upon the weather. The coldframes are placed on a hillside against a greenhouse wall, which helps to give added protection from cold north winds. They slope enough to allow the low winter sun to shine on all the pots at midday. The pea gravel gives excellent

drainage, but the pots must be watched carefully and watered regularly. When spring arrives, the coldframes require attention during the day. They must be ventilated when the sun rises or blooms will burn. They must be closed on cold nights when the temperature goes below freezing, as it often does in early April. As spring progresses, the sashes can be removed completely and covered with lath mounted on legs to protect blooms against hail and hot sun.

Many gardening books have described various methods of coldframe construction, but we have discovered that the coldframe that is buried underground except for the lids is much more easily heated and can be kept warmer than one built above ground, using cement blocks as a foundation.

As the pots finish blooming they are given a weak low-nitrogen fertilizer in liquid form. The pots are kept well watered until all foliage has died down. The frame lids are stored for the summer, and watering ceases; the pots are at the mercy of the elements. An occasional weeding is all the care needed. Most of the miniatures like a lean diet and a good summer baking. A few varieties such as *N. viridiflorus* resent any water during the summer. Those pots are removed from the frames and stored on a sunny bench in the greenhouse where they do not receive any water all summer.

Usually bulbs remain in the pots until division is necessary or until they die out. Many of the bulbocodiums are not long lived and need to be replaced every few years; others seem to do well and last a long time. Fortunately the bulbocodiums set seed freely and bloom in about 3 years from seed. The miniatures with few exceptions enjoy the hot dry summer in the coldframe. When mid-August arrives, the frames are well watered in order to start roots for the growing season.

Drainage is absolutely necessary in the coldframe. One year the aluminum coldframe was filled with cocoa bean hulls into which the pots were placed. By spring the hulls had rotted and held so much water that some of the bulbs were lost. Small black gnats lived in the mulch and became troublesome.

The coldframes are also used for first- and second-year seedlings. Then the seedlings are knocked out of the pots onto a screen wire sieve which makes it easy to find all the bulbs. They are lined out in the test garden where most of them survive covered with a mulch of pine needles, straw, or peanut hulls in winter. Better germination occurs in the coldframe, and a second year of protection gives the bulbs a good start when they are set out into the open. A few seedlings have been brought into bloom in 4 years from seed, when kept in the coldframe. These were miniatures and from pods that contained only a few seeds. Standard-sized crosses would require too much room to carry beyond 2 years in the coldframe.

The potting mixture is composed of two-thirds heavy garden loam, one-sixth sand, and one-sixth peat moss. Our soil is clay and has to be altered for good culture. No fertilizer is used the first year. All pots are well crocked in the bottom for good drainage. *N. cyclamineus* and *N. triandrus* like more humus; therefore, the mixture is changed to one-third loam, one-third sand, and one-third peat for them. A layer of granite chips or turkey gravel is placed on the top of the pots to prevent water from washing the soil and to help keep down the weeds. The chips should be small for potted seedlings.

Varieties that have grown well in the coldframe are the bulbocodium hybrids, Nylon, Poplin, Muslin, Taffeta, Tarlatan, and Jessamy. Varieties that are too tender to do well outdoors in our area and that do well in the coldframe are April Tears, Jumble, Tête-a-Tête, Halingy, Xit, and Yellow Xit. Most of the others on the ADS List of Approved Miniatures that are available grow well in our area without protection. Species that have been successful in the coldframe are various bulbocodiums, *calicicola*, *cantabricus*, *petunioides*, *viridiflorus*, *serotinus*, *cyclamineus*, *fernandesii*, *gaditanus*, *juncifolius*, *rupicola*, *scaberulus*, *triandrus albus*, *triandrus* var. *concolor* and var. *pulchellus*, *watieri*, *willkommii*, and *juncifolius* var. *requienii*.

*Canaliculatus* has been tried in the coldframe and produced excellent bulb division but no blooms after the first year. *N. broussonetii* bulbs were also grown in a cool greenhouse and in the coldframe. Two years ago a scape appeared in the coldframe about mid-November, but after consultation with experts we were of the opinion that the scape came from a *tazetta papyraceus* bulb and did not have the characteristics attributed to *N. broussonetii*, although the bulbs were purchased as *N. broussonetii*. The pot in the greenhouse has not produced a scape in 15 years.

A coldframe will lengthen the daffodil season to 9 months. June, July, and August are the only months when no daffodils are in bloom. Our season starts with *N. serotinus* and *N. viridiflorus* in September in the coldframe and ends with *N. albus plenus odoratus* outdoors in May.

Miniatures entered in the daffodil shows may be grown in protected areas. Usually the bulbs are small and several can be grown in a 5-inch pot. A small coldframe will accommodate a number of pots, and with proper attention the coldframe can be manipulated to produce excellent miniature specimens for the shows. Bloom can be forced or held back by ventilation at the right time. A few pots of the miniature jonquil hybrids may be grown in the coldframe for early shows; they will thrive in our area outdoors without any difficulty but are always late unless protected and forced gently. Gentle forcing such as in the coldframe does not seem to damage the bulbs for the next year's growth, provided they are fertilized and given proper care until all foliage has died down.

## ADS GOLD AND SILVER MEDALS

The American Daffodil Society's Gold Medal is presented in recognition of accomplishments of a preeminent nature in the advancement of daffodil culture. It was awarded this year to Mr. Matthew Fowlds, whose use of small species in breeding has added many cultivars of distinctive merit to our gardens. Among these are Honey Bells, Harmony Bells, Nuthatch, Greenlet, Little Lass, and Waxwing.

Through his example and his generosity in distributing bulblets and seeds he has been responsible for a great increase in the number of members growing "their own" small hybrids and deriving much pleasure from them.

The Society's Silver Medal is presented for distinguished service to the Society. It was awarded this year to Mrs. George D. Watrous, Jr., Editor of The Daffodil Journal. She was previously Chairman of the Breeding and Selection Committee for eight years, and has served on other committees.

## ENGLISH DAFFODILS IN A MARYLAND GARDEN

By MARIE BOZIEVICH, *Bethesda, Maryland*

This year found me eagerly awaiting the blooming in my garden of a group of daffodils bred by John Lea of Worcestershire, England. I had fallen in love with Mr. Lea's exquisite exhibits at the RHS shows in London and had been fortunate enough to purchase bulbs of some of them from Mr. Lea last year.

Early this spring when, one by one, they poked their noses through the ground, I was agog with anticipation. I hoped to be able to enter some of the flowers in our ADS shows so that American judges could see them. The foliage was abundant and very vigorous and presaged the strong stems and lovely blooms which were to follow.

First to open was Loch Owskeich, a magnificent 2a of intense coloring; then came Loch Stac, another 2a, smaller, very brilliant, and with faultless form. 2b Borrobol followed, and made me catch my breath with its smooth, round white perianth and flaming cup.

The next day I cut these varieties (along with a number of other more familiar ones) and took them to Baltimore for the Maryland State Show. All of them won blue ribbons, and Loch Owskeich was declared Best-in-Show. Summer suddenly arrived that day, as it often does in our climate, and the temperature soared into the nineties. All afternoon, in Baltimore, I was worrying about my flowers at home, for I knew they would be bursting their sheaths like popcorn and getting equally baked and fried. I especially worried about my new English pets, certain that they had never encountered anything like that at home!

When I arrived back in Bethesda and scurried to the daffodil patch, I found that two-thirds of all my plantings had opened that day, many cups had already suffered burnt edges, and stems were sagging. But there was no damage to my new ones, except that 3b Dell Chapel had opened without the lovely peach-pink rim I remembered so well from London.

Three days later I took more flowers to the Washington Daffodil Society's ADS Regional Show, where Mr. Lea's varieties again helped me win blue ribbons and brought comment from many competent growers and judges. Most striking was Eribol, another brilliant 2b with snowy perianth and neat red cup.

But the best was yet to come. The following week Inverpolly came into bloom, a superb 2c with perfect perianth, beautifully proportioned straight cup, and heavy, heavy substance. Four flowers opened one morning, so exquisite that I could scarcely believe my eyes. I just sat there and gazed at them thinking, "Well, you beauties, if I could only have one daffodil in my garden, now I know which one it would be!"

That evening I checked the ADS shows within driving distance and decided to try to bring Inverpolly to the show at Chambersburg, Pa., where a beautiful trophy is offered for a challenge class of three stems each of 18 varieties. I hastily surveyed the garden for showworthy blooms and cut for refrigeration those which would not hold in good condition for the next 4 days. (Out came the food and in went the daffodils.) There were promis-



ing buds ready to open on late 3c's and 3b's, and young flowers on jonquils and poets. I did not cut Inverpolly but left it to develop in the garden, as the substance was so heavy.

At the show I arranged three of the exquisite white blooms as the centerpiece of my entry and feel sure that they were very instrumental in winning the trophy for me. (The fourth flower had developed a nick in one petal as it expanded and I entered it in a single bloom class, where it nevertheless won a blue ribbon. The three flowers in my collection were selected as "Best Vase of Three."

In assessing Mr. Lea's varieties as a whole, I would say that refinement is the dominant characteristic. Perfection of form, purity of color, and heavy substance are there in good measure, and all of the stems were tall and strong. The vigorous growth in my garden was an unexpected bonus. I realize that the flowers which bloomed for me this year were put in the bulbs in Mr. Lea's garden, but I shall do my best to grow some more good ones for next year, and will hope that they easily acclimate themselves to their new home in the sunny South.

## "NARCISSUS," NOT "DAFFODILS" TO U.S. CUSTOMS

*Reprinted from The Daffodil Journal, March 1968, and called to the attention of all members importing daffodil (narcissus) bulbs.*

Part 125.15 of the Tariff Schedule of the United States includes narcissus bulbs in its list of items dutiable at the rate of \$2.10 per 1,000 bulbs. In that list there is no reference to the word "daffodil." Therefore, when narcissus bulbs pass through Customs and the accompanying invoice or packing list merely shows "bulbs" or "daffodils," the Customs official handling them is quite unlikely to know that they are narcissus. Consequently, he considers them to be governed by Part 125.30 of the tariff regulations which is a "basket" category covering many odd kinds of bulbs mentioned in Part 125.15. Those bulbs in the "basket" category are subject to a higher duty rate of 5.5 per cent ad valorem (the invoiced value).

There are two things to do with regard to a duty overcharge. First, instruct your foreign shipper to show "narcissus" on the invoice and any other papers accompanying the consignment. Second, if you are overcharged, pay the duty (unless you are at the port of entry and are dealing with the one actually making the duty decision) and then submit a claim for a refund. To do so, send your request to the Collector of Customs at the port where the bulbs entered. With it send a photocopy of any papers accompanying the shipment (invoice, receipt for duty paid, etc.) and point out that while the papers showed the common name "daffodil," the bulbs were technically "narcissus."

# BULLETIN BOARD

## FROM THE EXECUTIVE DIRECTOR

Typing copy for the new roster will begin July 1 and only members in good standing on that date can be certain to be listed. Those who have received a "yellow" notice or a postcard final warning and have not responded by that date should not expect to find their names on the roster even though late payment makes them members in good standing when the roster is sent out with the *September Journal*. The typing proceeds through the states in alphabetical order and once a state is completed, there can be no change.

\* \* \*

A few copies of the *1971 Daffodil Season Report* which the RHS published in place of the *Daffodil and Tulip Year Book* are on hand and may be had for a dollar a copy. If orders exceed the half dozen copies in stock, more will be ordered but surface mail from overseas is in such disarray that a delay of at least two months must be anticipated. While the booklet has a soft cover and is reproduced from typed copy, it is a good deal more impressive and valuable than early reports suggested. There are several reports on the 1971 season, the results of several shows, the list of new registrations, some brief articles, and other minor material; a total of 124 pages. It is unfortunate that we have the last year book and this interim report both carrying the date of 1971.

\* \* \*

The *Daffodil Year-Books* issued prior to World War II are increasingly hard to locate and then only at rising prices. The office does have on hand used copies for 1934, 1937, and 1940 which anyone may claim for \$6 each. Those who have secured copies of Burbidge & Baker in the past will be interested to know that the last offering of a copy was priced at \$156.

\* \* \*

We are glad to share with the President's Council of Economic Advisors the good news that the recession seems to be over. At least the ADS is enrolling new members at a higher rate than for several years. It is only fair to note that quite a few of these attribute their membership to the recommendation which Grant Mitsch includes each year in his catalog.

\* \* \*

Interest in daffodils does not have to diminish with age; in fact, a lively interest almost seems to assure that we will become octogenarians. At the moment our senior member appears to be Mrs. Wayland C. Marlow, Sr., of Granville, Ohio, who will be 94 next November 20. If anyone wishes to challenge her title, please notify the office.

— George S. Lee, Jr.

## BOARD OF DIRECTORS' MEETINGS, APRIL 6 AND 8

*(Abridged from Report of Secretary)*

38 directors were present.

Regional reports from six regions were given.

Committee chairmen reported as follows:

*Awards:* Mrs. Simms reported 34 shows approved as ADS shows for 1972.

*Data Bank:* The entire Data Bank is being reprogrammed for the new and larger computer, Samantha II. 450 varieties have been added.

*Editor of Journal:* Short pieces relating to daffodils in any way are needed in quantity as well as longer articles. New writers and ideas are welcome. Copies of all regional newsletters should be sent to Mrs. Watrous.

*Health and Culture:* Mr. Wheeler has aided members and non-members in many ways regarding importation of bulbs, furnishing supply sources of bulbs and chemicals, culture problems, technical information on meristem culture, Bermuda grass control, and has observed daffodil spray trials in England.

*Judges:* No changes since fall 1971 report.

*Membership:* Total membership is 1473 from 44 states including Washington, D.C., and 37 foreign memberships.

*Miniatures:* Two new ribbons have been made available for miniature classes in shows. Several additions to the Approved List of Miniatures were listed in the December Journal. More nominations for additions are invited from members.

*Photography:* Five sets of slides have been rented 18 times. A new set on miniatures should be ready soon. Mrs. Ford believes a set showing good and bad specimens, good and bad staging, and new varieties would be welcome.

*Publications:* Mr. Ticknor in resigning as chairman again thanked the members of this committee, Mrs. Watrous, Willis Wheeler, Mrs. Elisha Hanson, Miss Anne Sangree, Mrs. Burton Smallwood, and Mrs. Ticknor.

*Registrations:* A complete listing will be made in the fall.

*Schools:* Mrs. Link reported on Judging Schools held or scheduled for 1972. Course I will be given next spring at the Convention.

*Symposium:* Mrs. Capen reported that the selection of cultivars seems to be broadening, with less concentration of votes among the more famous and newer daffodils. Some regions have used Regional Symposiums to guide public plantings; some have included them as part of regional meetings or newsletters.

*Test Gardens:* Prof. Thomson requests bulbs of newer varieties for the Clemson Test Garden, and stressed healthy bulbs. Miniatures are now represented. The Daffodil Variety Evaluation publication issued by Clemson has proved to be the most popular bulletin the Experimental Station has at this time.

Mrs. William A. Bridges was unanimously elected an Honorary Life Member of ADS in recognition of her many years of service with the Board.

The 1973 Convention will be held in Williamsburg, Va., April 12-14.

The 1976 Convention will be held in Philadelphia, Pa.

# SOCIETY'S OFFICERS, DIRECTORS, AND CHAIRMEN FOR 1972 - 73

## *General Officers*

- ✓ *President:* Dr. William A. Bender, 778 Lincoln Way East, Chambersburg, Pa. 17201
- ✓ *First Vice President:* William H. Roese, 1945 Hacienda St., La Habra, Calif. 90631
- Second Vice President:* William O. Ticknor, 2814 Greenway Blvd., Falls Church, Va. 22042
- ✓ *Secretary:* Mrs. Marvin V. Andersen, 7 Perth Drive, Wilmington, Del. 19803
- ✓ *Treasurer:* Wells Knierim, 31090 Providence Road, Cleveland, Ohio 44124

## *Regional Vice Presidents*

- ✓ *New England:* Mrs. Charles H. Anthony, 27 Gale Road, Bloomfield, Conn. 06002
- ✓ *Northeast:* Mrs. W. R. Mackinney, 70 N. Middletown Rd., Media, Pa. 19063
- Middle Atlantic:* Mrs. P. R. Moore, Jr., 96 Sandy Bay Drive, Poquoson, Va. 23362
- ✓ *Southeast:* Mrs. Maurice C. Abercrombie, Hutcheson Ferry Rd., Palmetto, Ga. 30268
- ✓ *Midwest:* Mrs. Verne Trueblood, Rte. 3, Box 166-B, Scottsburg, Ind. 47170
- ✓ *Southern:* Mrs. J. C. Lamb, 1750 Tates Creek Pike, Lexington, Ky. 40502
- ✓ *Central:* Mrs. William L. Brown, 6980 N. W. Beaver Drive, Johnston, Iowa 50131
- ✓ *Southwest:* Mrs. S. F. Ditmars, P. O. Box 1015, Muskogee, Okla. 74401
- ✓ *Pacific:* Jack S. Romine, 2065 Walnut Creek, Calif. 94596

## *Directors at Large*

- 1973: Mrs. William A. Bridges, 10 Othoridge Road, Lutherville, Md. 21093
- 1973: William G. Pannill, P. O. Box 5151, Martinsville, Va. 24112
- 1974: Mrs. Fort Linton, 1950 Chickering Road, Nashville, Tenn. 37215
- 1974: Mrs. Betty Barnes, 548 Greening St., Camden, Ark. 71701
- 1975: Mrs. Robert F. Johnson, 2537 W. 89th St., Leawood, Kans. 66206
- 1975: Mrs. R. L. Armstrong, Rte. 5, Box 26, Covington, Va. 24426

## *Executive Director*

- ✓ George S. Lee, Jr., 89 Chichester Road, New Canaan, Conn. 06840

## *Immediate Past President*

- ✓ Walter E. Thompson, 2907 Southwood Road, Birmingham, Ala. 35223

## *Regional Directors*

### *New England Region*

- 1973: Mrs. Colby M. Chester, Close Road, Greenwich, Conn. 06830
- 1974: Mrs. E. A. Conrad, 454 Hale St., Prides Crossing, Mass. 01965
- 1975: Mrs. Wm. R. Taylor, Joshuatown Rd., Old Lyme, Conn. 06371

### *Northeast Region*

- 1973: Mrs. James J. Tracey, 103 Haws Ave., Norristown, Pa. 19401
- 1974: Mrs. Jonathan W. Williams, 512 Foulkstone Road, Wilmington, Del. 19803
- 1975: Mrs. Daniel J. McNamara, 68 Brooktree Road, Hightstown, N. J. 08520

### *Middle Atlantic Region*

- 1973: Mrs. Merton S. Yerger, P. O. Box 97, Princess Anne, Md. 21853
- 1974: Mrs. Richard N. Darden, Jr., P. O. Box 116, Newsoms, Va. 23874
- 1975: Mrs. William C. Seipp, Middleburg, Va. 22117



### *Southeast Region*

1973: Mrs. Richard C. Stuntz, 112 Chapel Drive, Rutherfordton, N. C. 28139  
1974: Luther J. Cooper, Jr., 5206 Hawkesbury Lane, Raleigh, N. C. 27606  
1975: Robert B. Coker, 120 Jeanette Street, Canton, Ga. 30114

### *Midwest Region*

1973: Miss Virginia Wolff, 342 West Owen Street, Scottsburg, Ind. 47170  
1974: Mrs. Leon Killigrew, 415 S. Wabash St., Hobart, Ind. 46342  
1975: Mrs. Paul J. Gripshover, 2917 North Star Road, Columbus, Ohio 43221

### *Southern Region*

1973: Mrs. Raymond L. Roof, 2015 Lone Oak Rd., Paducah, Ky. 42001  
1974: Mrs. Fred A. Allen, Jr., 899 Van Leer Drive, Nashville, Tenn. 37220  
1975: Mrs. L. H. Houston, 309 South Milner Street, Hartselle, Ala. 35640

### *Central Region*

1973: K. Haines Beach, P. O. Box 246, Edwardsville, Kans. 66022  
1974: Mrs. Tom D. Throckmorton, 1407 Woodland Dr., Des Moines, Iowa 50309  
1975: Mrs. Clyde Cox, 2330 Illinois Avenue, Eldorado, Ill. 62930

### *Southwest Region*

1973: Mrs. Fred Wm. Harris, Mayflower, Ark. 72106  
1974: Mrs. Eugene Rice, 1521 Boston Ave., Muskogee, Okla. 74401  
1975: Mrs. W. D. Bozek, Rte. 3, Ennis, Texas 75119

### *Pacific Region*

1973: Mrs. Maxine Johnson, 142 Sierra Way, Chula Vista, Calif. 92011  
1974: Mrs. Carl Engdahl, P. O. Box 758, Pendleton, Oregon 97801  
1975: Mrs. Ellen Rennick, 1809 Fletcher Avenue, South Pasadena, Calif. 91030

## *Committee Chairmen*

*Awards:* Mrs. W. S. Simms, 3571 Paces Ferry Road, NW., Atlanta, Ga. 30327

*Breeding and Selection:* Murray W. Evans, Rte. 1, Box 525, Corbett, Ore. 97019

*Classification:* Mrs. J. Robert Walker, 501 Mulberry Rd., Martinsville, Va. 24112

*Data Bank:* Dr. Tom D. Throckmorton, 1407 Woodland Ave., Des Moines, Iowa 50309

*Editor of Journal:* Mrs. George D. Watrous, Jr., 5031 Reno Road, N.W., Washington, D. C. 20008

*Health and Culture:* Willis H. Wheeler, 3171 N. Quincy St., Arlington, Va. 22207

*Judges:* Mrs. Jesse Cox, 228 Daffodil Lane, Hot Springs, Ark. 71901

*Library:* Mrs. Howard B. Bloomer, Jr., 11111 Gunston Road, Lorton, Va. 22079

*Membership:* Mrs. Walter E. Thompson, 2907 Southwood Road, Birmingham, Ala. 35223

*Miniatures:* John R. Larus, 67 Wyndwood Road, West Hartford, Conn. 06107

*Photography:* Mrs. W. Kent Ford, 118 First St., Clifton Forge, Va. 24422

*Public Relations:* Miss Eleanor Hill, 1577 E. 22nd St., Tulsa, Okla. 74114

*Publications:* Mrs. Wm. O. Ticknor, 2814 Greenway Blvd., Falls Church, Va. 22042

*Round Robins:* Dr. Glenn Dooley, 810 Covington Ave., Bowling Green, Ky. 42101

*Registration:* Mrs. Kenneth B. Anderson, 4810 Palm Drive, La Canada, Calif. 91011

*Schools:* Mrs. Goethe Link, P. O. Box 84, Brooklyn, Ind. 46111

*Symposium:* Mrs. John B. Capen, Rte. 3, Box 215, Boonton, N. J. 07005

*Test Gardens:* Prof. Dan P. Thomson, Jr., 108 Strode Circle, Clemson, S. C. 29631

*Executive Committee:* The five general officers, plus Willis H. Wheeler and Walter E. Thompson.

*Nominating Committee for 1973:* Charles H. Anthony, Conn., Chairman; Mrs. Merton S. Yerger, Md.; Mrs. Raymond Roof, Ky.; Mrs. Robert Johnson, Kans.; and Jack Romine, Calif.

## WHERE CAN I GET . . . ?”

Your Bulb Broker has been busy going through lists of wanted bulbs since the last issue of the Journal. So, dear members, if any of you can spare a bulb of those listed below, please write directly to the person who wants it.

CULTIVAR	WANTED BY
3b Crete	Mrs. Phil Dickens 2016 Marilyn Dr., Bloomington, Ind. 47401
8 Orange Blossom	W. O. Ticknor 2814 Greenway Blvd., Falls Church, Va. 22042
8 Orange Cup	W. O. Ticknor
8 Snowflake	W. O. Ticknor
1a Robin Hood	Michael A. Magut 8 Bunker Hill Dr., Trumbull, Conn. 06611
1b Vanilla	David E. Karnstedt 980 W. Como Ave., Saint Paul, Minn. 55103
2a St. Egwin	David E. Karnstedt
2b Towhee	David E. Karnstedt
3a Alcida	David E. Karnstedt
3a Oakwood	David E. Karnstedt
3b Crete	David E. Karnstedt
3b Dragoman	David E. Karnstedt
8 Orange Blossom	David E. Karnstedt
9 Andrew Marvell	David E. Karnstedt
9 Dulcimer	David E. Karnstedt
9 Edwina	David E. Karnstedt
9 Lights Out	David E. Karnstedt
9 Sea Green	David E. Karnstedt
9 Sidelight	David E. Karnstedt
9 Pentucket	David E. Karnstedt
any of the de Navarro sun-resistant 2b reds, e.g. Brahms, Kentucky Cardinal any Div. 10 not usually listed in catalogs	David E. Karnstedt  Mrs. Herschel Hancock 8378 San Fernando Way, Dallas, Texas 75218

Mrs. Hancock writes that she would like to collect a complete Division 10, so that she might make a critical side-by-side comparison.

It has been suggested that if a commercial source is found for a particular cultivar, that source be published in the Journal for the benefit of other members who might like to acquire the same cultivar. With that in mind, 3b Grey Lady is available from Carncairn Daffodils Ltd., Broughshane, Co. Antrim, N. Ireland; 1a Tanagra and 6a Snipe are available from Broadleigh Gardens, nr. Wellington, Somerset, England; and 3b Picador is available from Gerald Waltz, Salem, Virginia 24153.

Send your requests for hard-to-find cultivars to Mrs. Paul Gripshover, 2917 North Star Road, Columbus, Ohio 43221.

## "DAFFODILS 1972"

The RHS announces a publication under this title to be issued in September, 1972. It will cater "for the amateur gardener interested in daffodils as well as for the expert grower and exhibitor."

Articles to be included are: "Good Garden Daffodils," by A. H. Kingdom and Brian Duncan; "How to Grow Daffodils," by David Lloyd; "Hybrid Miniatures," by J. Blanchard and W. Stagg; "Breeding Modern Hybrid Daffodils," by John Lea, and others.

There will also be short reports on shows in various parts of the world. The price will be 95 new pence, postage extra.

## HERE AND THERE

Mrs. Lionel Richardson was awarded the Veitch Memorial Medal by the Royal Horticultural Society this spring. This beautiful gold medal is awarded "to those who have helped in the advancement and improvement of the science and practice of horticulture." In presenting it RHS President Lord Aberconway said, in part, "No Fellow who is interested in daffodils can be unaware that to her is due the breeding and showing of most of the finest daffodils now available. For many consecutive years past Mrs. Richardson has won both the Devonshire Trophy and the Engleheart Cup in our Halls. We hope, Mrs. Richardson, that you will continue to bring from Ireland and stage here your magnificent blooms, will continue to encourage the sending of daffodils to Vincent Square from all over the world, and will continue to act as a devoted ambassador and advocate for the Society."

Since the March issue went to press we have received newsletters from the Northeast and Southern Regions of ADS, from three local daffodil societies, and from Australia, both mainland and Tasmania. Each ADS Region listed and welcomed 20 new members, those of the Southern Region including not only the director of the Tennessee Botanical Gardens, Duncan Callicott, and his wife, but also the popular singer Johnny Cash and his.

The February issue of the Middle Tennessee Daffodil Society letter reports that 12,000 daffodil bulbs were planted in Nashville last fall — sponsored by the Society. Four Society meetings were held and 22 programs presented to garden clubs and other clubs by members. A very successful bulb sale netted a profit of \$661.44, plus several dozen bulbs each of a number of varieties for planting at Cheekwood, the Tennessee Botanical Gardens.

The Washington Daffodil Society Newsletters for March and April announce or report (or both) a luncheon meeting in March, the show in April, the Society's annual meeting in May, the bulb order, and various miscellaneous items of news or comment, including an illustrated recipe for "Daffodil Torte," which was served at a meeting of the Board of Directors recently.

The Central Ohio Daffodil Society is thriving, with 19 members and two honorary members. A show on April 28 and meetings in May and September 1972 and February and May 1973 (!) have been planned. In the April issue of its publication, CODS Corner, there are short articles on extending the season and what to do after the daffodils bloom, the latter reprinted from the Washington Daffodil Society Newsletter.

The November 1971 issue of the Australian Daffodil Society reports in considerable detail 1971 show results from 17 Australian shows. This issue also reprints our ADS Approved List of Miniatures and "Handling Bulbs from New Zealand and Australia," by George S. Lee, Jr., as printed in the September issue of The Daffodil Journal, having been adapted from earlier publications in the New England Newsletter. Thus does daffodil information travel from one audience to another.

In our December 1971 issue we reprinted a short item, "Oscar Ronald's Last Pink Crosses," from the Australian Newsletter, giving as author Lindsay P. Dettman, who is editor and principal writer for the publication. Lt. Col. Dettman has informed us that the item was in fact written by Michael Spry, and we hasten to record this correction as he requests.

The Tasmanian Daffodil Council Newsletter has also borrowed from us, in one recent (undated) issue reprinting the article on Mertect and Benlate control of basal rot, by C. J. Gould and V. L. Miller. (We shall be using material from Tasmania later.) Reports from six shows and an article "The Dover System of Judging," by Wm. Jackson, completes this issue. A special Christmas issue consists chiefly of an account by Mr. and Mrs. Jackson telling of a visit to New Zealand during which they visited four of the major New Zealand shows.

## LATE-BLOOMING HIGHLIGHTS OF RECENT SEASONS

*By JOHN WISTER, Swarthmore, Pennsylvania*

In the September 1970 Daffodil Journal, I presented some notes about the extra 2 weeks or more of daffodil bloom that we have been able to enjoy by planting early varieties in our most sheltered locations.

I have now prepared the following notes to show how we have succeeded in getting some of our favorite late varieties to open their flowers later than they normally would and then stay in good condition longer.

On the northwest side of our house, the land slopes away rather sharply, and high trees shade the ground from the excessive heat of the afternoon sun. Here, we usually get good flowers from about May 1-15, when the same varieties are wilting elsewhere.

Our latest flowers are the 3b's, Cornerake, Crimson Braid, and Reprieve, and the even lovelier 3c's, Cushendall, Frigid, and Silver Princess. They hang on as long as and sometimes longer than the poets, Cantabile, Dactyl, and the old, old, old, *recurvus*. This area also allows us to prolong the yellow trumpet season with Bastion and Golden Riot and with the old yellow 2a, Ultimus.

We have two other areas in which we have planted bulbs of late varieties to follow the midseason bloom peak of April 20-25. The first, which is close to our house and shaded by a big Scarlet Oak is roughly 100 x 50 feet.

In 1949 and 1950, the bulbs of more than 50 varieties (old varieties from Holland and from Barr, Engleheart, Brodie, P. D. and M. J. Williams, and just a few from Wilson and Richardson), were planted in clumps of a dozen or 25 in the ground cover of pachysandra and hay-scented ferns. These undoubtedly gave them too much competition for food and moisture. Yet



these tough old kinds (which most of our members would snoot as obsolete), have seemed to grow happily since without being disturbed. They still bloom reasonably well. In recent years, we have tried to dig, divide, and replant some of them each year, but time goes so fast we never complete this seemingly endless task.

In my previous article I mentioned a few of the early varieties in this location that bloom in the first week of April and some of the midseason kinds that make up the height of the season.

Among the slightly later-than-midseason varieties in this location are: Fermoy and Galway (2a); Green Island, Greenore and Hera (2b); Danger (3a); and Crown Derby, Firetail, and Matapan (3b).

The latest in this location are Nakota (2c); and Brambling, Lough Areema, and St. Anthony (3c).

We have a third favorite spot, perhaps 200 feet from the house. It is more in the open. Here, more late varieties bloom from about April 25-May 5th; in 1970 and 1971, however, we had three days of 90°F. that quickly wilted most of the flowers before the first of May. In this location also, we have been enjoying some things that are a little more expensive and therefore newer to us. White Prospect (1c) was good after other trumpets were gone; Patagonia outlasted the other 2a's; Gala, Gartan, and Rathcaven were later than most 2b's. But most important of all were the small cups, the 3b's, Accolade, Bushmills, Green Hills, and Greencastle; the 3c's, Dallas and Downhill; and the poets, Milan, Perdita, Quetzal.

Our members will notice that these last are slightly more modern than the varieties mentioned in the other two locations, but they were purchased only when they became reasonable in price, which, alas, is often just before our Irish sources drop them from their catalogs to make way for newer things. No one can blame them for this because they have to make enough money to stay in business. But I do hope some growers can keep some stocks of the really old kinds that I have mentioned. They, of course, will not win any prizes at shows, but as proven here they can and do hang on year after year and give us pleasure long after the many newer and more expensive varieties touted as superior have ceased to bloom or have disappeared entirely.

All we can do is to ask our members to come here and see them and decide for themselves which ones they think still will deserve a place in our gardens and our affections.

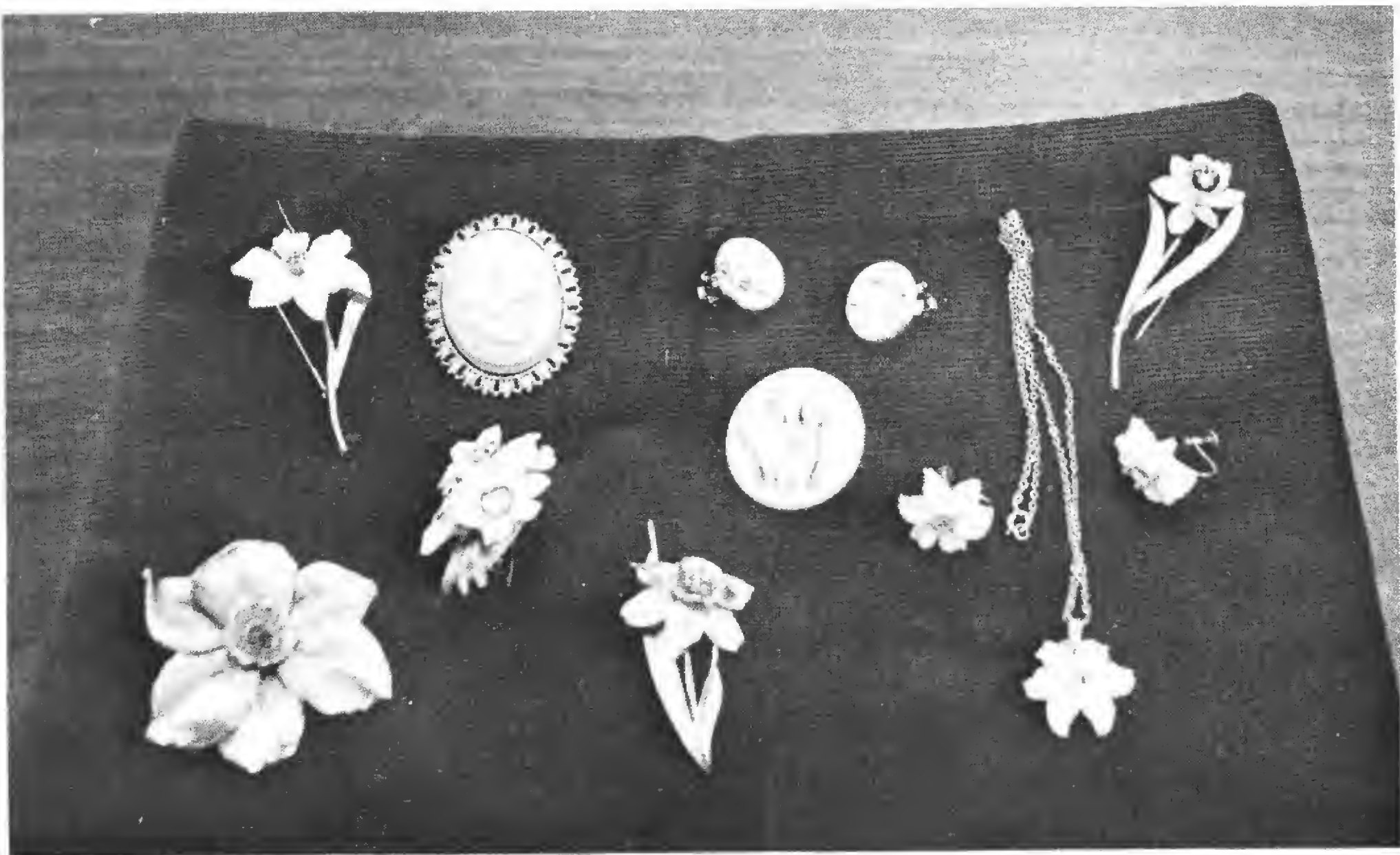
## AUSTRALIAN DAFFODIL CONVENTION

The Australian Daffodil Society and the Horticultural Society of Canberra have extended an invitation to members of our Society to attend the 1972 Australian Daffodil Championships and the Second Australian Daffodil Convention on September 9 and 10, 1972.

The Championships will be part of the Spring Bulb Show of the Canberra Horticultural Society on Saturday, September 9. The program for Sunday will include a tour of Canberra, with visits to public and home gardens, barbecue lunch, cocktails, buffet dinner, and selected speakers.

Mr. J. L. Bloomfield, Secretary of the Horticultural Society, has offered to assist visitors in obtaining accommodations. His address is 18 Calley Cres., Narrabundah, A. C. T. Australia.

The charge for participation in the Convention will be \$10.00. Registrations should be made before August 25.



## DAFFODILIA

By LAURA LEE TICKNOR, *Falls Church, Virginia*

My family says I am a collector, and since we have been bitten by the daffodil bug I now collect daffodil objects, or daffodilia. It is surprising to me how often daffodils appear on china, fabrics, and, of course, on bed linens and towels, as has been mentioned before in the Journal. Sometimes the artist is completely carried away with his design, and one has to debate with himself whether a daffodil is intended or not. Other times our favorite flower is correctly displayed, and, when possible, those objects become part of our daffodilia collection.

My daughter seems to have developed the keenest eye for such things, and I am indebted to her for first seeing many of the objects we have collected.

Among the better pieces we have found are two metal hooks topped by nice daffodils. These must have been designed as towel hooks, as I found them in the bath shop of a local department store. The petals are properly arranged, and the cups are realistically colorful and well shaped. I am on the lookout for a soap dish of similar design but it has eluded me so far.

One especially nice flower arrangement we have is made of heavy crepe paper and is composed of five golden trumpets, with paler perianths. I feel the designer must have used real daffodils as her model for these as the petals are properly formed, the edge of the trumpets is slightly flared, and the anthers and stigmas are correctly displayed. This pleasing arrangement of daffodils, foliage, and a few tiny purple flowers rests on a fishing cork base covered with moss and depicts a bit of spring in our dining room the year round. This particular piece has drawn praise from some of the more knowledgeable ADS members who have seen it.

We have three different designs of cups and saucers, two made in England and one made in the United States. The English ones give truer pictures of daffodils. I have picked up a coffee pot and demitasse and saucer of the American one from two widely different sources and this makes me curious to see what else I can find of this particular pattern.

At a local flea market I found one gorgeous dessert plate of "Czechoslovakian Dresden" showing a poet daffodil nestled among a bouquet of roses, bleeding hearts, and other spring flowers.

One of my sisters-in-law keeps a special eye out, apparently, for she always has a daffodil present for me at Christmas. One year it was demitasse spoons with daffodils on the handles, another year an antique bowl with nice daffodils, but blue. This past year it was a small tile for the kitchen with a daffodil decal. She has recently told me about a silver plate table service she saw with a daffodil motif, but I have not yet had a chance to look for that.

In the jewelry field the range is wide, and some of the pieces are quite realistic. I have pins of a whole poet blossom dipped in gold, a gold trumpet, a gold and copper trumpet, a large cup with an ivory perianth, a cameolike pin with a white daffodil on pink, and Swiss poet earrings and necklace. My newest pieces are earrings of trumpets and a matching pin of poets, handpainted on china. The card that accompanied them said "painted from Martha Washington's garden at Mount Vernon."

In the fabric shops, striking pieces of daffodil prints sometimes can be found. You can also be horrified at the colors manufacturers sometimes give to our favorite flower, but with patience you can come up with an acceptable print for anything from a blouse to dress to bedspread or curtains.

Over the past few years we have found soap, tea towels, handkerchiefs, one adorable small candle, which is no longer made we are told, and a fair selection of notepaper. With the handicraft craze now sweeping the country, daffodils are appearing in crewel, needlepoint, and embroidery kits as well.

An anniversary present one year recently was a tall milk jug made in Ohio. Unfortunately the base color is tan, so the trumpets look brown and tan rather than yellow and white. The blooms are done in profile, with green foliage, and you have the feeling that real flowers and foliage may have been pressed onto the sides of the pitcher. It is a handsome piece in spite of its color and is frequently used to hold a tall bouquet of long-stemmed golden daffodils.

We are always on the lookout for old botanical prints but have not had much luck. Just recently I started a class in decoupage at a local hobby shop, and much to my surprise and delight I found they had two good color reproductions of Redouté's famous tazettas in their selection. Needless to say, my first decoupage project was a Redouté daffodil print.

I have decided that wherever I go I will keep a sharp eye out for daffodil objects because they do turn up in the strangest places.

## FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

There is always a certain amount of apprehension about the effects of low temperatures on the daffodil blooms. Dave Karnstedt of St. Paul, Minnesota, reports that he has yet to lose a bulb due to winter kill, even though the temperature goes down to 20° F. below zero. He attributes this to the fact that he has very good snow covering which acts as a mulch. His problem is the hot and dry winds. One season he got freezing temperatures and snow in mid-May. The colors of the cups were like the catalog descriptions. I have suggested that he study the location of his planting so that he can take advantage of the microclimates.

Bob Mueller of Freehold, New Jersey, reports that many bulbs planted in the fall do not come up the following spring. On digging he has found good solid bulbs with no root development. There was not a sign of diseased tissue. Dr. Bender in Pennsylvania has had the same experience with some newly-acquired bulbs from England and Ireland that did not come up the first spring, but remained in the ground and grew and bloomed the following season. Dave Karnstedt has used Rootone to promote root development. It has occurred to me that chemical treatment of bulbs might retard root development. In my Kentucky garden I have had no such problem. I have lost a few bulbs from disease.

Dr. Bender, our expert on farming, writes that he plants his vegetable garden over the daffodils. He plants such things as green beans, lima beans, beets, and sweet corn. He feels that the vegetables shade the soil and keep



the weeds down. I might add that such plants will also utilize any surplus moisture. As long as there is no mechanical disturbance of the bulbs, this cultivation is beneficial.

Ken Dorwin of Santa Barbara, California, must find his daffodils quite exciting. He reports growing a half-acre of seedlings. He also enjoys a nice cut-flower trade. He grows mostly trumpets and 2a's and seedlings for this trade.

Tom Martin of Ashland, Virginia, writes that he had Hawera in great quantities several years ago. They were doing well and multiplying so he did not move them. Then, one spring, not a single plant grew. Every bulb seems to have disappeared. The last year they bloomed there were about a hundred scapes and many had four flowers to a scape. I recall a similar experience with two clumps of Peeping Tom in two separate locations in my garden. They gave a marvelous array of blooms for several seasons and then disappeared. Again, I had two clumps of Garden Princess. I lifted one clump and saved the bulbs, while the other clump disappeared. What could be the explanation of such behavior? On the other hand, Richard Coker of Canton, Georgia, reports that he has had Chinese White blooming well from clumps that have been planted for more than 20 years.

## HYBRIDIZERS' FORUM

### *Free Seeds to ADS Members*

Once again members will have the chance to grow their "own" daffodils and one's own home grown bulbs and blooms have a special meaning and inner beauty. Mr. Culpepper made many crosses within the cups and trumpet classes and to all appearances will have a good seed crop. For 42 years he has worked at producing handsomer, healthier, earlier, later, and taller daffodils, and he can point to considerable success in each instance. In regard to tallness he has a charming medium sized rimmed 3b that he has unofficially named "Mountain Top" as it towers high above other daffodils. He pointed out in his beds huge fat seed pods on "White Magnolia," another of his own-grown daffodils. The stems on the seed pods measured 39 inches tall!

Hopefully seed will also be available from Oregon to add spice and variety. Members who wish to "grow their own" should write to The Daffodil Seed Broker, 2814 Greenway Blvd., Falls Church, Va. 22042. Include an 8¢ postage stamp. Those who would like advice in seed planting should ask for it.

—William O. Ticknor

### *To the Seed Broker*

A thousand thanks again for the bulblets and seeds you sent me in 1965—it is so much fun right now! This season they have been the earliest, best, and prettiest of all my standard early blooms—a mass of blooms. One of two opened before my earliest cyclamineus. By now (March 17), all that are going to bloom have opened. One is a lovely bicolor trumpet that could be a twin to Prologue, only larger and a day or two earlier. Among those from seeds, there is a lovely large yellow most graceful cyclamineus—but according to my records I had no seeds from cyclamineus parentage! All

the blooms from the bulblets and seeds have been nice daffodils so far, with the exception of one gross coarse yellow monstrosity.

—Polly Brooks (Va.)

### *A Note from Australia*

One afternoon last October I finished putting pollen of Daydream on some flowers and had a little of this pollen left over. Not wanting to waste it and having nothing I particularly wanted to use it on I sighted nearby five glowing blooms of Jobi, a 1a raised by T. Jackson of Tasmania. So upon these blooms I used the remaining Daydream pollen. About a week before Christmas I brought in the five Jobi pods. The first pod opened gave 52 seeds, the next 62, the next 41. The last two pods gave 90 between them—in all 245. Could Jobi claim the year's record as a seed bearer?

—Fred Silcock

## PET PEEVES

By BETTY D. DARDEN, *Newsoms, Virginia*

(*From Middle Atlantic Region News Letter, March 1971*)

It has been my endeavor to refrain from expressing personal opinions, especially negative ones. Since this is my last News Letter, I'll risk it. "It takes both rain and sunshine to make a rainbow."

My pet peeve is double daffodils, except for dainty little cinnamon scented Daphne (its name alone endears it to me) and the Cheerfulness family. I consider them refined.

Refinement has been bred into the larger ones too, but—to me—they just don't look like a daffodil should look. They look like a mistake. But, "a mistake at least proves somebody stopped talking long enough to do something." There is that much in their favor. It has been said, "Nothing is all wrong. Even a clock that has stopped running is right twice a day."

A daffodil garden composed of just *my* favorites would indeed be dull. According to an old proverb, "There are two tragedies in life. One is not to get your heart's desire. The other is to get it."

My other pet peeve is with artists.

The appreciation of daffodils is a form of art, just as painting or poetry or music.

The poets have done very well by our favorite flower. They have described it sympathetically and, at times, dramatically. I can't say the same for artists. Please, please give us one artist who will interpret a daffodil for its own beauty, as Van Gogh has interpreted the sunflower.

Several artists have showed me their paintings of daffodils. "There it is—daffodils! How do you like it?"

How do you answer the artist? Usually I say, "It's a daffodil, all right. The picture has balance and color." To myself I say, "Next time, please use a really lovely example of a daffodil, not a variety that is almost a caricature."

In some cases, I like the manner in which the flower is painted, but not the model. Why can't artists use the same technique with a truly fine variety of daffodil rather than some floppy petalled, expanded cup variety?

Perhaps "beauty is in the eye of the beholder." This beholder would rather see a painting of jewel-like Sweetness or Cantabile than Ice Follies or Horn of Plenty.

# RECOLLECTIONS OF G. H. JOHNSTONE

## O.B.E., D.L., V.M.H.

By BARBARA ABEL SMITH, *Letty Green, Herts., England*

In the spring of 1948 my husband and I were invited to spend a weekend with Mr. and Mrs. G. H. Johnstone, who lived a few miles from Truro in Cornwall. This county in southwestern England is famous for its spring gardens, and none is better known than "Trewithen." At the time of our visit it was ablaze with the camellias, magnolias, and daffodils for which George Johnstone was famous, both as a raiser of new varieties and as an exhibitor at the Royal Horticultural Society.

As a child, one of my earliest recollections was seeing drifts of yellow daffodils blooming in the park of my grandparents' home "Langwith" in Nottinghamshire, but our visit to Cornwall was my first introduction to the newer varieties of bicolors, whites, and pinks. From "Trewithen", I remember being taken on Sunday afternoon to see the late M. P. Williams, who lived nearby, and watching with astonishment the eyes of the two experts engaged in studying the finer points of individual seedlings. I found their conversation hard to follow and failed to appreciate then how anyone could spend so much time merely looking at one specimen flower.

In the autumn of that year George Johnstone sent me two bags of bulbs as a present; one was marked "for the garden," the other "for pots." During the succeeding years, as I showed signs of becoming a daffodil enthusiast, bulbs of named varieties began to arrive. Once these small stocks became established, I was encouraged to exhibit at local spring shows and later to compete at the RHS. If it had not been for George Johnstone's insistence, I am sure I should not have dared exhibit at Vincent Square, as the mere thought of staging my flowers in London filled me with apprehension. The reasons I gave for not exhibiting were quite unacceptable to my mentor, who turned a deaf ear to my excuses, so in 1953 I found myself at the RHS Daffodil Show.

In discussions during my visits to "Trewithen" and through the exchange of letters which continued until George Johnstone's death in 1960, I learned many useful lessons necessary to the breeder and exhibitor. A few of them were:

1. Learn to develop an "eye" for a flower.
2. Regard quality of bloom as more important than size.
3. The importance of good staging.
4. Roguing must be ruthless to maintain clean stocks.
5. The need to keep detailed records.
6. Never to make a cross without first having a definite object in view.

George Johnstone had the gift of imparting knowledge and did not hesitate to pass on to others the benefit of his own experience; at the same time, he never withheld criticism when the occasion arose. I recall once admiring a trumpet that was by exhibition standards large and coarse and being told most firmly "it was high time I had learnt to recognize a decent bloom." Some years later when I first started hybridizing, I spoke of a certain cross I had made. Immediately, George Johnstone asked, "Why did you make that cross—what do you hope to *get* from it?" I had to admit I did not know!

Each year I bought a few bulbs raised at "Trewithen," and frequently George Johnstone generously included a bulb or two of his newest and most promising seedlings. It is a tribute to this breeder's know-how that he raised seedlings not only of show quality, but which are in their turn producing seedlings of merit. In the future others may make their name as good market varieties for the cut-flower trade.

Good yellow trumpets are not easy to raise, and the bulbs are even more difficult to establish, but George Johnstone had several notable successes. There is, for example, Brabazon, which is very early, free flowering, and a good increaser. It is now growing under trial at Wisley as a decorative variety. From Kingscourt  $\times$  Brabazon I have raised a seedling of exhibition quality named Squire. The variety resembles Kingscourt, but flowers a little earlier. Another nice 1a, recently registered as Trewithen, is a Golden Torch  $\times$  Acclaim seedling which is rich in color, has a broad rounded perianth, and is early flowering. Charioteer is an unusual variety with a long narrow trumpet and pointed perianth. Its deep golden yellow color, good neck, and strong stem make it an ideal market variety. Both Trewithen and Charioteer have been crossed with pollen from the red trumpet Uncle Remus. One 4-year-old seedling has produced a flower of reasonable form with a deep orange trumpet. Perhaps in the next generation a seedling will emerge with a trumpet of an even deeper shade. A popular white trumpet named Winwick, from Winter  $\times$  Brunswick, blooms at the beginning of the season; the flowers are pure white and long lasting.

As a potential commercial variety and useful breeding stock, an Armada seedling named Trifine is a pleasing variety that has a flat rounded perianth and orange cup. By using pollen from Ceylon I have raised from Trifine a promising seedling with a dark solid-red cup; like its seed parent it is early flowering and sunproof.

George Johnstone devoted many years to the raising of pinks, and he obtained much success in this particular field. Perhaps his best known pink varieties are Famille Rose and Chelsea China, which are now growing in all parts of the world. Famille Rose has a beautiful true pink cup, flowers early in the season, and has given seedlings which are the vanguard of the much desired really early flowering pinks. The later blooming Chelsea China, which has an apple-blossom pink cup, is the seed parent of Chelsea Derby and also of a small neat flower named Rosdew which has a pale pink cup. From Rosdew  $\times$  Chelsea Derby I have obtained two seedlings which have solid damson-colored cups and which are most unusual and very attractive.

Many small-cupped flowers were bred by George Johnstone; perhaps the best known is Ethel, a charming 3b with a yellow cup. Some promising seedlings have been raised from Ethel  $\times$  Syracuse, the most interesting being a 3b of exhibition quality which blooms at the beginning of the season. Myriantha, a charming rimmed flower, Trudy, with its small bright orange cup, and Green Howard, an intriguing flower which opens a shade of limy green, all depict the quality of bloom for which George Johnstone as a raiser was renowned.

These flowers and the many others that were raised at "Trewithen" bring back happy memories of George Johnstone's nurse-companion Grace Moffat, affectionately known by the family and her friends as "Scottie." Scottie's enthusiasm and interest in the daffodil equalled that of her employer, and



she shared fully in George Johnstone's horticultural activities after a serious riding accident left him a cripple 40 years ago.

The bulbs raised by George Johnstone are, for the most part, round, short necked, and smooth skinned. In consequence, they afford the grower almost as much pleasure to handle as the flowers themselves. I do not know whether this was due to the skill of the breeder or to the soil and climatic conditions prevailing in Cornwall—perhaps a combination of both. I do know, however, that all seedlings in the trial beds underwent very careful scrutiny and those showing faults such as over-long necks, weak stems, and poor constitutions were ruthlessly discarded, no matter how attractive the flower.

Since George Johnstone's death 12 years ago, great progress has been made in daffodil breeding, and we note with wonder and amazement the new introductions as they appear each year on the exhibition stands throughout the world. We have inherited much from the achievements of the famous raisers of the past, and it must be our constant endeavor to maintain their high standards and objectives.

## THE DEATH OF CAMELOT

By SUE HOPKINS, *Newport News, Virginia*

*(Sincere fondness and apologies to Judging Team III at the Tidewater Virginia Show on April 15)*

Daffodils and people are so much alike. We like them all but to some we say "We are so glad you crossed my path" and to others we say "Why not take the detour?"

When we were talking about what we would enter in the local show, one of my friends whose opinion I respect said "You grow enough daffodils to enter one of the larger collections and I think you should do it." My largest exhibits have been the collections of five. So—I decided my first large collection would be for the ADS Green Ribbon.

I spent two weeks with my son and his family in Martinsville just prior to the show and when I returned my "fire orange" cups were out and burned. So they were eliminated. This was all right because these are my daffodils that could take the detour. I started collecting like mad all the whites, pinks (my favorites) and the yellows, brought them in, washed them, and put them in coke bottles in the refrigerator in the garage.

The Friday night before the show I take my flowers and make all the preparations to pick up the Green Ribbon. Now, truly, on Friday night those flowers were lovely, a little old maybe, but lovely.

Saturday morning I go to the show a little early to check the flowers in my artistic design (which wasn't any good but I adore the container, which is an old bottle mold, a gift from a friend who made me glad she crossed my path) never giving a thought to my Green Ribbon. It was so great seeing everyone and meeting the judges on Team III, for which I was clerking. Everything went happily and smoothly until the judges turned into the aisle where my masterpiece was—and there before my eyes and the eyes of the judges was my beautiful Green Ribbon Collection and right in the very center was Camelot as dead as a "door nail," no doubt about it—it was dead.

Oh, Camelot—how could you?????

# AMERICAN DAFFODIL SYMPOSIUM FOR 1971

By ELIZABETH T. CAPEN, *Symposium Chairman*

All members of ADS are now invited to participate in the Symposium of daffodil performance in America, by reporting their best 25 of the year of those daffodils they have personally grown for at least 3 years. Unlike earlier ADS Symposiums, this is an all-member poll and demands at least a 3-year testing, while unlike polls of other groups, it not only demands the personal testing for at least 3 years, but, of course, is tabulated by classification, thus making it a "symposium" rather than a "popularity poll."

The committee recognizes that for it to get a complete symposium requires the opinions of both novices and experts. However, no one would be so foolish as to maintain that conclusions of neophytes equal those of experts, or that a choice from 100 varieties has the same value as one from several times as many. We attempt to adjust this imbalance by a weighting system. However, we emphasize here that reports from both large and small collections are essential to a true picture. From the latter we learn which of the more plentiful are becoming true standards and classics, while the larger collectors are testing newer ones and guiding us all when we want to sample novelties.

We have found that Journal announcements bring returns from about 5 percent of the members. This is not enough to develop a true report. Regional Symposium Chairmen work to encourage wider response and to use the results locally as seems best in each region.

For 1971, regional results were as follows:

<i>Region</i>	<i>Chairman</i>	<i>Percentage return</i>
Southern	Mrs. Ben Allen Thomas	19.5
Midwest	Miss Virginia Wolff	9.1
Southeast	Mrs. W. S. Simms	9.0
Pacific	William H. Roese	8.6
Southwest	Mrs. S. F. Ditmars	8.0
Middle Atlantic	Mrs. R. L. Armstrong	7.9
New England	Mrs. Charles H. Anthony	7.8
Central	Miss Mary Becker	6.5
Northeast	Mrs. Charles A. Gruber	6.5

The range by states was from Kentucky's 45 percent to no reports at all from 11 states that total 37 members. These were: Maine, New Hampshire, Vermont, Rhode Island, Florida, Michigan, Louisiana, Minnesota, Nevada, Idaho, and Utah. You will note that these states seem to be on the periphery of daffodil growing areas, and some may question whether good daffodils can be grown there. I can assure you they can — in some, at least — as I have seen many handsome daffodils blooming on the Gulf Coast and I grow gorgeous ones on the coast of Maine. We would like to hear from all these areas.

Participating members in 1971 required a total of 653 different daffodils to express their 25 best.

Tabulation follows the official classification with the largest classes subdivided as previously. In each category, daffodils receiving the most votes are ranked to 7th place. In parentheses is the 1970 position.

Relative popularity of types and the spread of choices within categories are revealed by the total ballots and the number of cultivars in each section.

Place		Votes	Place		Votes
<b>1a Lemon trumpet</b>					
1.	Moonmist (5)	14	5.	Moonstruck (2)	7
2.	Moonshot (7)	12	6.	Mulatto (6)	5
2.	Luna Moth (3)	12	7.	Lemon Meringue	3
4.	Grape Fruit (1)	8			

67 votes were divided among 13 lemon trumpets, with Mr. Mitsch's introductions moving firmly to the fore. Newest to appear is Mr. Dunlop's floriferous Windjammer (1964).

<b>1a Gold trumpet</b>					
1.	Kingscourt (2)	41	5.	Golden Rapture	12
2.	Arctic Gold (1)	38	5.	Slieveboy (3)	12
3.	Ulster Prince (4)	22	7.	Irish Luck (6)	11
4.	Viking (5)	19			

229 votes went to 36 gold trumpets, which seem to be Irish preserve even more than the lemon are Oregon's. The newcomer here is Mr. Kanouse's Inca Gold (1965).

<b>1b Bicolor trumpet</b>					
1.	Prologue (5)	21	4.	Descanso (7)	13
2.	Trousseau (1)	16	6.	Effective (4)	11
3.	Preamble (3)	14	7.	Frolic	6
4.	Ballygarvey (2)	13			

26 daffodils drew 142 votes. These at the top are all distinctive and satisfying. Mr. Dunlop's Newcastle and Downpatrick were named several times.

<b>1c White trumpets</b>					
1.	Cantatrice (1)	58	5.	Mount Hood (3)	25
2.	Vigil (2)	49	6.	Beersheba (5)	21
3.	Empress of Ireland (4)	30	7.	Glenshesk	13
4.	Rashee (6)	29			

Only 28 cultivars received 286 votes making white trumpets the third most popular class among ADS members, and it is still dominated by the breeding of the late Guy Wilson. Following closely behind the above are White Prince 1952 and Panache (1962), also by Mr. Wilson, but the newcomer is Mr. Evans' Celilo (1968).

### 1d Reverse bicolor trumpet

1. Honeybird (1) .....	38	4. Spellbinder (3) .....	16
2. Lunar Sea (2) .....	34	5. Entrancement (5) .....	14
3. Nampa (4) .....	21		

123 votes were concentrated on the above.

### 2a All yellow large cup

1. Galway (1) .....	50	5. Sunlit Hours .....	13
2. Ormeau (2) .....	38	6. Butterscotch (7) .....	12
3. Camelot (4) .....	24	7. Lemnos (5) .....	10
4. Carlton (3) .....	14		

24 cultivars appeared on 198 ballots. Sunbird, (Mitsch 1967), with the pedigree that produced so many reverses, is different from all the above.

### 2a Yellow with large cup, red or orange predominating

1. Ceylon (1) .....	62	6. Armada (5) .....	11
2. Court Martial (3) .....	19	7. Air Marshal .....	9
3. Paracutin .....	17	7. Falstaff .....	9
3. Vulcan (7) .....	17	7. Flaming Meteor .....	9
5. Fortune (2) .....	14		

302 votes for 61 different yellow-reds attest the popularity of this group. From Fortune on, for over 50 years, it seems that all of the variations within this frame must have been wrung — and still they come. Newest to appear is Jackpot (1964) from Mr. Backhouse.

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## 2b White with large yellow or pale cup

1. Festivity (1) .....	95	6. My Love (4) .....	18
2. Daviot (1)* .....	34	7. Wahkeena (7) .....	16
3. Green Island (2) .....	31	8. Statue (5) .....	14
4. Tudor Minstrel (3) .....	22	9. Jubilation (7) .....	10
5. Gold Crown (6) .....	19	10. Duke of Windsor (6)* ..	8

61 cultivars amassed a total of 395 votes, making this sub-class the most popular as well as the one with the most candidates. How doubly remarkable that Grant Mitsch has topped them all in this class with the stiffest competition.

\* Previously listed in following category.

## 2b White with large cup, orange or red predominating

1. Arbar (2) .....	17	4. Signal Light (5) .....	5
2. Kilworth (3) .....	15	5. Dick Wellband .....	3
3. Glengormley .....	11	5. Flower Record .....	3

Besides the above, 24 were mentioned, making a total count of 89. Daviot and Duke of Windsor, previously listed with this group, were put with other non-reds. The search for a strong, non-burning, red-orange of quality continues, with many aspirants for the crown.

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### 2c All white large cup

1. Ave (1) .....	43	5. Wedding Gift (2) .....	17
2. Ludlow (3) .....	26	6. Woodvale (4) .....	12
3. Easter Moon .....	23	7. Dew-pond (6) .....	10
4. Arctic Doric (4) .....	21		

This class, ranking fourth in total of votes cast, is, like the white trumpets, still the province of the late Guy Wilson. 22 of 43, receiving 168 of the 261 total, were hybridized by him.

### 2d Lemon with large white cup

1. Daydream (2) .....	58	5. Nazareth (5) .....	11
2. Binkie (1) .....	56	6. Limeade (4) .....	8
3. Pastoral (6) .....	18	7. Rus Holland .....	4
4. Bethany (3) .....	16		

The iron grip of the foundling Binkie, who fathered this class, has finally been broken, as its progeny surge ahead to share honors. This year, there were 14 dividing 189 tallies.

### 3a Yellow with colored short cup

1. Beige Beauty (2) .....	19	5. Chungking (2) .....	7
2. Ardour (1) .....	14	5. Irish Coffee .....	7
3. Perimeter (5) .....	11	5. Jezebel (4) .....	7
4. Therm (5) .....	9	5. Lemonade .....	7

Beige Beauty (Mitsch 1966) has brought some new life to this rather dull class, introducing chartreuse tints. So, too, has Richardson's Lemonade, of the same breeding, while Irish Coffee (1967), selected by Dr. Throckmorton from Mr. Mitsch's seedlings, promises novel coloring in the group. Mr. Evans' Sunapee (1969) received recognition among the 14 that collected 116 ballots.

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### 3b White with short yellow or rimmed cup

1. Aircastle (1) .....	41	5. Silken Sails (2) .....	12
2. Gossamer (5) .....	22	6. Merlin (6)* .....	10
3. Blarney (1)* .....	17	7. Eminent (4) .....	9
3. Carnmoon (3) .....	17		

30 of these dancing daffodils garnered 209 votes. Newest to appear are Mr. Richardson's Green Linnet (1967) and Mr. Evans' Minx (1969).

\* The rimmed ones have been transferred from the red-cup group.

### 3b White with short orange-red cup

1. Rockall (2) .....	25	5. Corofin (5) .....	11
2. Limerick (3) .....	21	6. Enniskillen .....	5
2. Snowgem (4) .....	21	7. Aflame .....	4
4. Matapan .....	19	7. Mahmoud .....	4

19 red cups drew 126 votes.

Mr. Culpepper's Snowgem has made a steady climb to sharing second-place honors with Limerick. No novelties were reported, the most recent being three from Ireland: Privateer (Richardson 1958), Irish Splendour (Dunlop 1962) and Frost and Flame (Wilson 1964).

### 3c All white short cup

1. Chinese White (1) .....	34	5. Frigid (3) .....	9
2. Verona (2) .....	22	6. Cushendall (4) .....	8
3. Tranquil Morn .....	14	7. Cool Crystal .....	6

21 whites gathered 142 votes. Here is another class wherein we find broken the stranglehold of a dominant one. This year, Chinese White no longer has almost half the votes. A number of newcomers from Mr. Mitsch take their first bows here. Debuting in 1965 along with Tranquil Morn were Dream Castle, Tern, and Wings of Song, and in 1966, when Cool Crystal was presented, came also April Clouds.

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#### 4 Double

1. White Lion (1) .....	25	5. Erlicheer (2) .....	12
2. Cheerfulness .....	21	6. Double Event (3) .....	11
3. Acropolis .....	17	7. Yellow Cheerfulness (4) ..	10
4. White Marvel (5) .....	13		

36 cultivars drew 203 votes. Acropolis has firmly shouldered into third place, which is easier to understand than how White Lion can be more popular than Double Event, of similar coloring but with precise form and good substance, which the former lacks. A charming novelty is Mr. Mitsch's Sweet Music (1965), with many little white flowers (poeticus origin) — late and fragrant. Mrs. Richardson's Gay Challenger, a little older but still high-priced, appeared on several lists.

#### 5a Triandrus hybrids with long cups

1. Tresamble (1) .....	38	5. Lemon Drops (4) .....	16
2. Liberty Bells (3) .....	22	6. Horn of Plenty .....	8
3. Harmony Bells (5) .....	21	7. Stoke .....	7
4. Thalia (2) .....	20		

164 votes were spread among 18. Nothing really new here; among others mentioned are the precisely formed Shot Silk and the odd little White Owl.

#### 5b Triandrus hybrids with short cups

1. Merry Bells (1) .....	8	5. Ivory Gate .....	2
2. Sidhe (2) .....	5	5. Tuesday's Child .....	2
2. Waxwing (4) .....	5	7. Dawn (3) .....	1
4. Arish Mell (4) .....	4		

These 7 accounted for the 27 votes for this class. Tuesday's Child (1964) is a cream and yellow sibling of Mr. Blanchard's beautiful Arish Mell.

#### 6a Cyclamineus hybrids with long cups

1. Charity May (1) .....	55	5. February Gold (5) .....	20
2. Dove Wings (2) .....	30	6. Jenny (4) .....	14
3. Peeping Tom (3) .....	28	7. Estrellita .....	13
4. Bushtit (6) .....	19		

25 totalled 252. While the chart above is reminiscent of previous counts, the enthusiastic comments on several newer ones presage an unseating of some of these favorites. Reporters representing six regions named: Mr. Mitsch's Kildeer (1969), Prefix (1969), Frostkist (1968), Willet (1966); Mr. Fowlds' Nuthatch (1968); and the Richardson Joybell (1969).

#### 6b Cyclamineus hybrids with short cups

1. Beryl (1) .....	28	2. Roger (2) .....	22
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2 clones — 50 votes; so pretty — so few!



### 7a Jonquil hybrids with long cups

1. Sweetness (1) .....	62	5. Golden Sceptre (6) .....	4
2. White Wedgwood (4) ....	7	5. Waterperry (3) .....	4
3. Shah (2) .....	6	7. Buttercup .....	1
3. Alpine (5) .....	6		

These acquired 96 votes. For those unfamiliar with Buttercup, it came from the Rev. Engleheart in 1890.

### 7b Jonquil hybrids with short cups

1. Trevithian (1) .....	39	5 Chérie (3) .....	16
2. Pipit (2) .....	30	6. Chat .....	9
3. Suzy .....	20	7. Dainty Miss .....	8
3. Verdin (4) .....	20		

27 jonquils tallied 210. Oregon breeders still enrich this list. Newcomers Chat (1968), another reverse, petite Dainty Miss (1967), well-titled Stratosphere (1968), pink Divertimento (1967), and Quick Step (1965), the love of pollen daubers, are from Mr. Mitsch, while Mr. Fowlds gives us free-flowering golden Veery (1968).

### 8 Tazetta hybrids

1. Silver Chimes (1) .....	54	5. Grand Soleil d'Or .....	8
2. Golden Dawn (2) .....	24	5. Martha Washington (4) ..	8
3. Geranium (2) .....	21	7. Cragford .....	5
4. Matador (4) .....	11		

14 cultivars shared 145 votes. Golden Dawn, a lovely little two-toned yellow, and Canary Bird, a bright, floriferous yellow-orange, are assets to this group. We need more of these cluster flowered ones, which once dominated the daffodil world, to add variety of form to our collections. Other hardy ones are Geranium, Martha Washington, and Laurens Koster. The nine remaining on this list, including the other 4 above, will not persist in climate zones 4 and 5, and half of them will not survive the first winter.

### 9 Poet hybrids

1. Actaea (1) .....	40	4. Sea Green (4) .....	3
2. Cantabile (2) .....	13	6. Dactyl .....	2
2. Quetzal (3) .....	13	6. Lights Out .....	2
4. Red Rim (5) .....	3	6. Knave of Diamonds .....	2

80 votes for 9 poets. Except for Quetzal (Mitsch 1965), they have been around for a long time — 33 to 49 years, in fact.

### 10 Species, wild forms, wild hybrids

It is interesting that in spite of centuries of hybridizing, some of the species are top ADS favorites: *N. poeticus recurvus* first, and then *N. pseudo-narcissus obvallaris*. 13 votes were spread among 7 species.

## 11 Split-corona daffodils

The split-coronas are joining the establishment. 7 such garnered 13 votes. Baccarat led with 3, and Cassata, Estella de Mol, Evolution, and Mistral received 2 each. As form and grace are added to these novelties, ADS members vote their approval.

### Pink cups from classes 1b, 2b, 3b

1. Accent (1) .....	61	5. Precedent (9) .....	16
2. Salmon Trout (2) .....	29	6. Abalone (9) .....	15
3. Audubon, 3b (3) .....	25	7. Radiation (6) .....	14
4. Passionale (4) .....	20		

69 pinks received 248 votes, placing this group fifth in the 29 categories reported herein. Newcomers to find favor are: from Mr. Mitsch: Magic Dawn (1966), Luscious (1966), Cloud Cap (1967), Medalist (1967), Coral Luster (1969), Marcola (1969) and Tangent (1969); and from Mr. Evans: Fox Fire (1968), Janice Babson (1968), and Rose City (1969). But, if acceptance is judged by the speed with which a flower rises to the top of this big heap, kudos surely go to Audubon (1965), outpacing 57 contenders in 6 years.

### Miniature species

Ten of the small species acquired 22 votes. Front runner was *N. jonquilla*. While such partiality among those who can grow *jonquilla* is completely — even enviously — understandable by one who gardens too far north for it to endure, it is difficult to understand why a species that grows over a foot tall when it can survive should be called a “miniature;” *rupicola*, etc., yes — *jonquilla* — why?

### Miniature hybrids

1. Tête-a-Tête 6a (2) .....	17	4. Xit 3c (2) .....	8
2. Hawera 5b (1) .....	11	5. Mite 6a (5) .....	6
3. April Tears 5b .....	10		

There were 93 votes among 24 miniature hybrids. Small Talk 1a, (Mitsch 1965) is the newest to appear.



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## "IF ONLY ONE?"

"If you could have only one" continues to challenge. Those who accepted the challenge collectively favored:

Class 2b with 33 votes  
Class 2a with 40 votes  
Class 1c with 28 votes  
Class 2c with 21 votes  
Class 6 with 20 votes  
Class 3b with 18 votes

## AND THE "ONLY ONE" RANK:

1. Festivity	25 votes	9. My Love	7 votes
2. Cantatrice	18	9. Silver Chimes	7
3. Peeping Tom	12*	9. Sweetness	7
4. Fortune	10	12. Angel	6
5. Ave	8	12. Pipit	6
5. Daydream	8	14. Accent	5
5. Galway	8	14. Arctic Gold	5
5. Precedent	8	14. Trevithian	5

\* Apparently influenced by ADS publicity.

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